

**ANIMAL-SIMILES AND CREATIVITY IN THE *POSTHOMERICA*  
OF QUINTUS OF SMYRNA**

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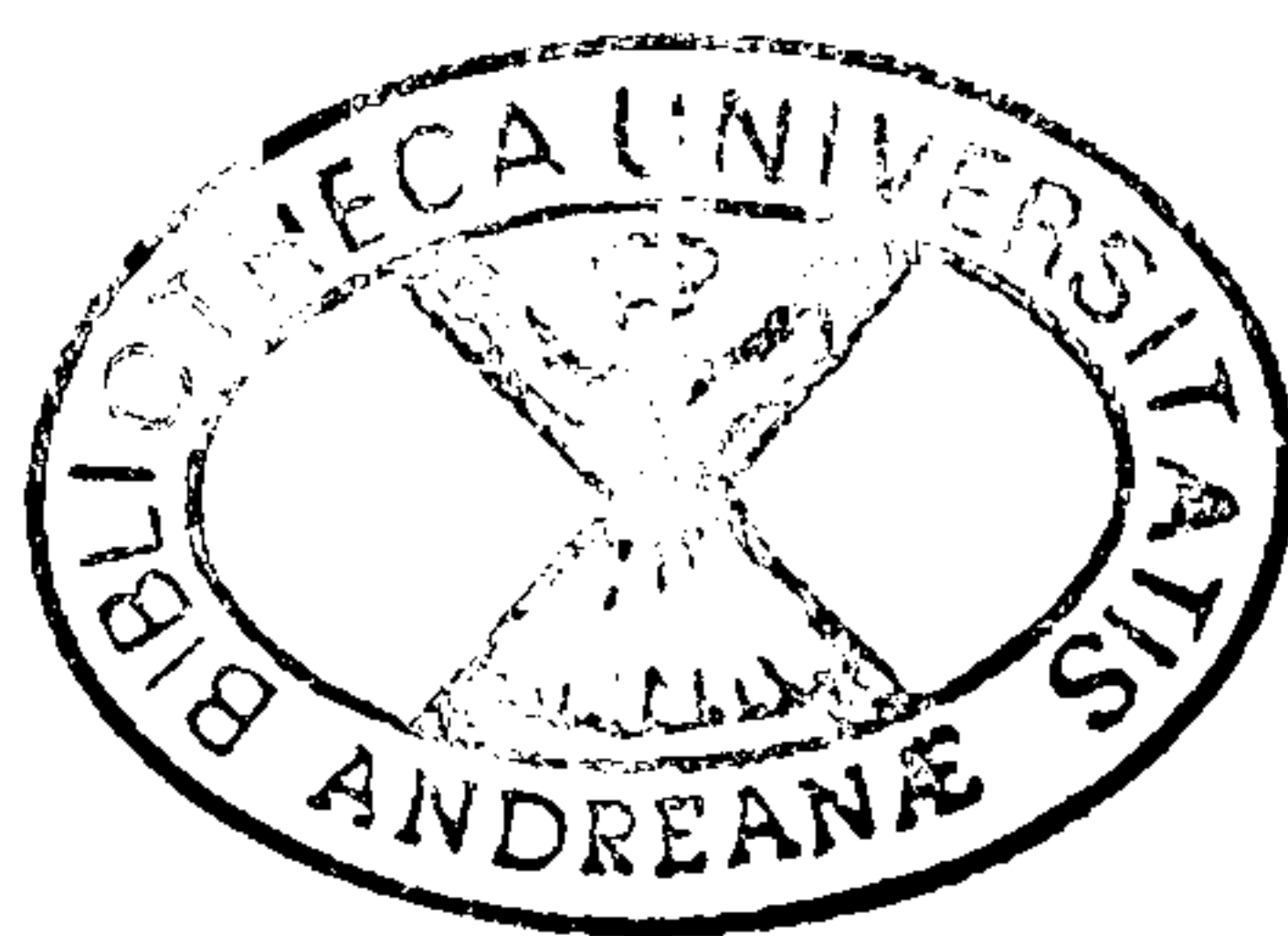
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Animal-Similes and Creativity in the *Posthomerica* of Quintus of Smyrna

Barbara Spinoula

PhD Thesis

St Andrews, May 2000




## Abstract


This thesis examines the similes of wild animals in the third century epic poem Τὰ μεθ' Ὀμήρου, *Posthomerica*, of Quintus of Smyrna. The similes are studied in both inter-textual and textual levels. The former approach discusses the debt of Quintus' similes to preceding poets in terms of language and imagery. Quintus proves to be a creative and imaginative poet who knows well the tradition he has inherited. The latter approach deals with the similes in the *Posthomerica* only and reveals how they are thoughtfully inter-related and form sequences which ensure the unity and coherence of the poem, and enhance its overall melancholy tonality. It is also shown that by describing individual cases of doom, the sequences of animal-similes mirror the main theme of the poem, the fall of Troy. Nevertheless Quintus does not concentrate exclusively on the individual victorious hero but gives an important position to the victim, to the mass, as well as to characters who are distant from the battlefield, as women are. This multi-sided presentation of the human being who is directly or indirectly involved in the destructive war brings Quintus close to the Hellenistic attitude of the heroic as well as to psychological portraits of women from that period. The similes in the first chapter describe exclusively male characters and show the heroic valour being undermined. Women have an increasing presence in the similes of the second chapter; vulnerable as they are, they add to the melancholy of the *Posthomerica*. The third chapter studies the pure wild animal, the beast. The chapter contains an analysis of the beast in epic similes preceding those of Quintus and shows that the beast-simile is mainly psychological and reflects the incomprehensible power of Nature.

## Declarations

I, Barbara Spinoula, hereby certify that this thesis, which is approximately 100,000 words in length, has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

Date. May 2000..... Signature of candidate. .....


I was admitted as a research student in October 1996 and as a candidate for the degree of PhD in October 1997; the higher study for which this is a record was carried out in the University of St Andrews between 1996 and 2000.

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To my parents  
Παντελεήμων καὶ Διαμάντω  
for the tenderness and serenity

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## Acknowledgements

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Barbara Spinoula  
St Andrews, May 2000.



## Abbreviations

<i>Aesopica</i>	ed. by B. E. Perry, vol. I, Urbana 1952.
<i>AP</i>	<i>Anthologia Palatina</i> . See p. iii.
<i>CA</i>	<i>Collectanea Alexandrina</i> , ed. by J. U. Powell, Oxford 1925.
<i>CMG</i>	<i>Corpus Medicorum Graecorum</i> , Leipzig 1908-.
<i>EGF</i>	<i>Epicorum Graecorum Fragmenta</i> , ed. by M. Davies, Göttingen 1988.
<i>FGrH</i>	<i>Die Fragmente der griechischen Historiker</i> , 3 vols in 15, ed. by F. Jacoby, Berlin 1923-1958.
<i>Garland</i>	<i>The Garland of Philip and Some Contemporary Epigrams</i> , ed. by A. S. F. Gow and D. L. Page, Cambridge 1968.
<i>Greek Insects</i>	<i>Greek Insects</i> , by M. Davies and J. Kathirithamby, London 1986.
<i>HE</i>	<i>The Greek Anthology: Hellenistic Epigrams</i> , ed. by A. S. F. Gow and D. L. Page, Cambridge 1965.
<i>LIMC</i>	<i>Lexicon Iconographicum Mythologiae Classicae</i> , ed. by H. C. Ackerman and J. R. Gisler, Zürich 1981-1997.
<i>LSJ</i>	<i>A Greek-English Lexicon</i> , ed. by H. G. Liddell, R. Scott, H. Stuart Jones and R. McKenzie, 9th edn with Supplement, Oxford 1940. <i>Revised Supplement</i> ed. by P. G. W. Glare and A. A. Thompson, Oxford 1996.
<i>MPG</i>	<i>Patrologiae cursus completus (series Graeca)</i> , 161 vols, ed. by J.-P. Migne, Paris 1857-1866.
<i>PCG</i>	<i>Poetae Comici Graeci</i> , ed. by R. Kassel and C. Austin, Berlin 1983-
<i>PMG</i>	<i>Poetae Melici Graeci</i> , ed. by D. L. Page, Oxford 1962.
<i>SH</i>	<i>Supplementum Hellenisticum</i> , ed. by H. Lloyd-Jones and P. Parsons, Berlin 1983.
<i>Snell</i>	<i>Tragicorum Graecorum Fragmenta</i> , 4 vols; I: ed. by B. Snell, Göttingen 1971.
<i>TLG</i>	<i>Thesaurus Linguae Graecae: Canon of Greek Authors and Works</i> , ed. by L. Berkowitz and K. A. Squitier, 2 edn, New York 1986.
<i>TLL</i>	<i>Thesaurus Linguae Latinae</i> , editus iussu et auctoritate consilii ab academiis societatibusque diversarum nationum electi, Leipzig 1900-.

## Editions used

Throughout my work along with each citation I give the edition I have used. The following editions have been the source of quotations more than once:

Aelian *NA*: R. Hercher, Leipzig 1864.

Aelius Aristides: W. Dindorf, 3 vols, Leipzig 1829.

Reference is made to the volume and page number in Dindorf's edition.

Aeschylus, *Agamemnon*: M. L. West, Stuttgart 1991; *Supplices*: M. L. West, Stuttgart 1992.

*Anthologia Palatina*: where there is no reference to the *HE* or the *Garland*, the edition used is that of H. Beckby, 4 vols, Munich 1957-1958.

Apollonius, *Argonautica*: F. Vian and É. Delage, 3 vols, Paris 1976-1981.

Aratus: D. Kidd, Cambridge 1997.

Aristophanes, *Lysistrata*: J. Henderson, Oxford 1987.

Aristophanes Byzantinus, *Epitome*: S. P. Lambros, Berlin 1885.

Aristotle *HA*: P. Louis, 3 vols, Paris 1964-1969.

Artemidorus: R. A. Pack, Leipzig 1963.

Athenaeus: G. Kaibel, Leipzig 1887-1899.

The Bible (Greek text): A. Rahlfs, Stuttgart 1935.

Callimachus: R. Pfeiffer, 2 vols, Oxford 1949-1953.

Dio Chrysostom, *Orationes*: G. de Budé, 2 vols, Paris 1916-1919.

Euripides: J. Diggle, 3 vols, Oxford 1984-1994.

Euripides, *Hippolytus*: W. S. Barrett, Oxford 1964.

Eustathius, *Commentarii ad Homeri Iliadem*: M. van der Valk, 4 vols, Leiden 1971-1987.

Eustathius, *Commentarii ad Homeri Odysseam*: ad fidem exempli Romani editi, 2 vols, Leipzig 1825-1826.

Example of a reference to Eustathius (from p. 55 n. 2): Eust. on *Il.* 11.481 (III.234.17-19). The parenthesis contains: (a) a latin number, which is the volume number according to the edition of M. van der Valk, (b) the page number in that volume, and finally (c) the lines on that page. A similar way of reference is used for Eustathius' *Commentarii* on the *Odyssey*.

Homer the *Iliad*: Books 1-12: M. L. West, Stuttgart 1998; Books 13-24: H. van Thiel, Hildesheim 1996.

From West's edition I have not adopted the reading ἦ in a disjunctive pair ἦ ... ἦ (e.g. *Il.* 3.24, on p. 32. See M. L. West, *Hesiod: Theogony*, Oxford 1966). In addition, I have preferred readings such as ἐϋππεῖλος instead of ἐϋππεῖλος (*Il.* 6.508, on p. 130).

Homer, the *Odyssey*: H. van Thiel, Hildesheim 1991.

Nicander: A. S. F. Gow and A. F. Scholfield, Cambridge 1953.

Nonnus, *Dionysiaca*: R. Keydell, 2 vols, Berlin 1959, unless otherwise stated (e.g. p. 108, *D.* 29.84-85, Vian ed. 1990).

Oppian, *Halieutica*: F. Fajen, Stuttgart 1999.

[Oppian], *Cynegetica*: P. Boudreaux, Paris 1908.

Philostratus, *Imagines*: A. Westermann, Paris 1849.

Quintus of Smyrna, *Posthomerica*: F. Vian, 3 vols, Paris 1963-1969.

A reference to Vian without date of edition or other detail, is a reference to this edition of Quintus.

Scholia vetera in Apollonius Rhodius' *Argonautica*: C. Wendel, Berlin 1935.

Scholia vetera in the *Iliad*: H. Erbse, 6 vols, Berlin 1969-1983.

Sophocles, *Philoctetes*: R. D. Dawe, Stuttgart 1996.

Theocritus: A. S. F. Gow, 2nd edn, Cambridge 1952.

Triphiodorus: B. Gerlaud, Paris 1982.

Vincenzo Cornaro, *Erotocritos*: S. Alexiou, Athens 1980.

#### Notes:

For the final oxytones, see N. Hopkinson, *Greek Poetry of the Imperial Period: An Anthology*, Cambridge 1994, p. ix.

The *hapax legomena* are according to the data of the *TLG* and the *LSJ*.

The abbreviated forms of ancient authors and works normally follow those in the *LSJ*.



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## Introduction

They say to me that even my landscapes look like battle-fields.  
It seems that I cannot any longer see the world but through the  
eyes of war.

Μοῦ λένε πὼς καὶ τὰ τοπία μου μοιάζουν μὲ πεδία μάχης.  
Φαίνεται πὼς δὲν μπορῶ πιά νὰ δῶ τὸν κόσμο μὰ μὲ τὰ  
μάτια τοῦ πολέμου.

(words of a war-photographer)

This thesis is on the similes of wild animals in the epic poem of Quintus of Smyrna. Since the *Posthomerica* is a war-epic that, written in the AD third century, continues the long tradition of war-literature, in the first part of this introduction I will discuss the function of the simile of nature in an epic of war.

Similes express the consciousness that pain and destruction in human affairs are not new but discernible in other expressions of nature, too. Does this show that the poet presents the war as unavoidable, as a part of (human) nature? It rather shows that though violence is expected in nature, humans ought to raise themselves above it but fail to do so. I do not intend here to discuss the importance of similes in poetry. However, I would like to react to the idea that similes complement the picture of life that the narrative presents. For example, D. Porter notes (p. 11) that through similes "the reader is given a brief glimpse of those many aspects of the world which are otherwise largely absent from the poem: the world of nature — sea, forest, wind and storm; the world of animals and birds and insects". In my opinion, it is important how nature is presented or what aspects of it are presented in similes; for the naturalness that similes produce is heavily influenced by the martial atmosphere of the narrative. Nature is a mirror of the characters' own life in war, deprived of beauty and peace. War, of course, is a side only of human activity as violence is a side only of nature. Man and nature are like communicating vessels. Consequently, the one-sidedness of the human state results in nature's one-sidedness. Similes, then, do not necessarily introduce what is in another place but a particular view of what, though mostly there (birds of prey, animals, thunderstorms and sunshine), is out of the poet's narrative focus and out of the characters' view. The horizon of the war-wagers becomes so narrow that they are capable of seeing only their microcosm, Troy.



Such warriors only sometimes, when addressing somebody in a negative tone, or when the poet reveals their view of other characters or of themselves, do what the poet does — think in similes of nature. In the *Iliad*, for instance, when Achilles is in danger of drowning during his fight with Scamander, he compares this death to a young swine-herd's in a winter torrent (21.281-283); in the *Posthomerica* Nestor sees himself in comparison to Memnon like an old lion before a shepherd-dog (2.330-334), while Paris invites the Trojan women to express their indignation before the body of Achilles like leopards or lionesses (3.201-203). Obviously, the nature that warriors keep in their mind as a source of imagery is harsh and violent. In the similes of nature we not only see characters through nature, but also nature through those characters who reflect its darkest side. Thus, nature is mirrored inside man according to human psychology.

The distance of warriors from the serenity of nature is apparent not only in their unwillingness to view natural beauty or peace around them, or in the harshness of the similes they invent. It is further seen in these men's physical distance from their peaceful homelands. Warriors are certainly far from the little fountain or river that the poet often mentions as their birth-place; they are too far from equanimity and beauty, too far from innocence. These serene scenes mentioned at the time of a warrior's death have been well discussed as expressing pathos. J. Griffin (1980, 106), for example, speaks of the motif “far from home” and he writes (pp. 107-108): “Another way of using the motif to cause pain is seen at [sc. *Il.*] 20.389, Achilles exulting over the corpse of Iphition [...] “There you lie, son of Otryntes, most redoubtable of men. Here is your death, but you were born on the Gygaean Lake, where your father's lands lie.” Achilles says this εὐχόμενος, “triumphing”: it is of course not simply a geographical or biographical excursus, but brings out the bitterness of death far away from home, which is worse than mere death itself.”

I believe that such scenes of serenity and peace are also indicative of nature's frightful transformation in the war. For instance, among the leaders in the Iliadic catalogue (2.864-865) are Mesthles and Antiphus who were born by a lake (note the position of the word λίμνη at the very end of verse 865). A few verses later (2.874-875) we read of Amphimachus that he was killed in the river, ἐδάμη [...] ἐν ποταμῷ (note that the phrase ἐν ποταμῷ is at the very beginning of verse 875). Within ten verses the water of life has turned into water of death and the position of the words “lake” and “river” emphasises this juxtaposition. Now, Asteropaeus speaks of his lineage to his opponent Achilles:

*Il.* 21.157                    αὐτὰρ ἐμοὶ γενεὴ ἐξ Ἀξίου εὐρὺ ρέοντος

This is only a few moments before he is killed by Achilles at the bank of another river, very far from the waters of Axios.



The depiction of nature is most striking when the poet presents it as being involved in the war. So, analogously to the warriors' distance from serenity, the water of Scamander in *Iliad* 21 is not clear but defiled with blood (218f.); Scamander is not allowed by humans to be a calm river. In rage against Achilles the polluter, Scamander takes part in the war instead of being a peaceful antithesis to it. Furthermore, in Quintus this time, the sheep that Aias kills and the snakes that kill Laocoon's sons, and also the wolves and jackals howling at the imminent fall of Troy, they all happen to be in the wrong place at the wrong time: dangerously awakened and involved in the war, serving its will, having escaped their realm, having crossed their boundary so as to enter an unbecoming cruelty.

If animal-similes show the transgression of a boundary by humans, it is in those particular cases of animals described in the narrative as crossing their own boundaries that horror and distress increase, that moral aspects of war-making rise high. In fact, the animals or rivers crossing the boundary are there to emphasise the absurdity of the human crossing. The *Posthomerica*, then, may not be a text of moral philosophy, but in his similes Quintus strongly expresses a view of the war and its futility. He does so in his narrative, too, through his vivid descriptions of the characters' lamentation and preoccupation, through the pain that is widely foreshadowed and experienced, through enlarging the view of human life by placing it in the family; finally he does so through his Penthesileia who finds salvation from her guilt only in her immediate death. This last example of Penthesileia shows not only Quintus' view of war but his pessimistic view of life as a whole.

To return to the similes, by forming a sort of web that spreads throughout the poem and affects its tonality, they amplify what I have just noted that the narrative does occasionally. In the case of Memnon, for example, the narrative clearly informs of his impending fall:

*Posth.* 2.161                      ὃ δ' ἐκ δόρποιο μεθίστατο, βῆ δὲ πρὸς εὐνὴν  
ὕστατίν.

What the similes do for Memnon, though, is to create a whole nexus of images that depict his presence in the war and thus to delineate his steps towards doom. So, in the first hunting-simile of *Posth.* 2 Memnon is the hunted swine or bear (281-286), while through a reversal of roles he soon becomes the hunter (371-376). He is finally killed like a hunter by a swine or a lion (574-579).

It may be more instructive to look at a nexus of similes that extend over more than one Book. For example, the similes of Neoptolemus show his ascending route: he is initially depicted as a lion harmed by men (7.464-471), goes on as a lion threatening to calves (8.238) and swine (9.240-244) and,



triumphant on his father's chariot, he is finally depicted as a lion attacking a deer (9.253).

On the other hand we can watch Eurypylus being impressive as a lion amongst jackals in 6.132, facing danger but resisting and remaining threatening in 6.396-398, being still marauding in 6.410, and finally chased away in 7.486-492. The lion representing him is still threatening in 7.516, but this time from Eurypylus' distorted point of view. Eurypylus' personal belief is ironically expressed before his forthcoming death. The poet manipulates this irony and strengthens it by saying

*Posth.* 7.522

οὐδέ τι ἤδη

ὅτι ρά οἱ μέγα πῆμα κυλίνδετο βαιὸν ἄπωθε  
 χερσὶ Νεοπτολέμοιο θρασύφρονος ὅς μιν ἔμελλε  
 δάμνασθ' οὐ μετὰ δηρὸν

Thus, while in Memnon's case the foreshadowing mechanism of the narrative precedes the nexus of similes that describes his gradual movement to doom, Eurypylus' movement is clearly delineated in the similes before the narrative refers to the coming end of the hero. The similes, then, dynamically co-operate with the narrative in creating the particular atmosphere of fleeing hope throughout the *Posthomerica*.

Quintus has nearly as many similes as Homer in the *Iliad*, which is a poem nearly twice as long as the *Posthomerica*. No doubt, he is bound to respect the very long epic tradition. The length and importance of this tradition is bound to impose itself on any poet of Greek epic. However, the exceptionally high number of his similes makes obvious that he saw them as something more than an inescapable trait of epic poetry. Perhaps precisely after Homer, if not since him, epic poets saw in similes a means of exhibiting their artistic abilities and imaginative creativity. Quintus must have inherited this tendency to show off through similes, which is enhanced by the fact that he lives in a deeply rhetorical era. Yet he admirably manages not to exceed the limits of poetical propriety and no-one can see his similes as extravagant or unbecoming. Quintus certainly regards his similes as effective and feels satisfied with them. Their meaningful and artful composition and structure show that he devoted a lot of thought and time to them. Similes of nature form the great majority of the total number of similes in the *Posthomerica*, and similes of animals in particular are one of the two largest groups amongst themes of nature; the other large group is that of natural phenomena.

There are three chapters in this thesis consisting of twelve sections, each of which discusses a family of animal-similes. The aspects I have examined fall in



two major fields: (a) the relationship of the similes to preceding epic, especially Homer's *Iliad* and, (b) their effectiveness in the *Posthomerica* itself. The discussion often leads to novel approaches to Homeric or Apollonian similes, and at times hopes to put things right where scholarship seems to have been misleading (for example about the significance of the beast-simile). The distance of Quintus from the preceding epic will be shown throughout my text. However, this external approach is not the only one I attempt to make.

Towards an internal approach of Quintus' animal-similes, in other words an approach confined to the text of the *Posthomerica* and no other, my work deals with elements of vocabulary and metrical position, as well as of meaning and function of the simile in its context. In addition, I will try to define the actual meaning of major simile-themes ("lion", "beast", "bird" and "fire") and the relationship amongst them. Most importantly, I will show how animal-similes in the *Posthomerica* constitute a means of unity and coherence. The division of the *Posthomerica* in Books which are often built around a particular individual easily gives the impression of a loosely bound piece of work. However, the similes are repeatedly inter-related and very often escort the movement of the whole material towards the major theme that holds all fourteen Books together: the fall of Troy. So, in most of the simile-patterns we watch individuals advancing to doom or to triumph (as Memnon's, Neoptolemus' and Eurypylos' examples have shown above) and see their personal destiny reflecting that of Troy. In this function of the simile-patterns there is more than foreshadowing. The similes do not lie still, just speaking of a future event; they rather delineate the advancing movement towards an end. In general, though, my approach is less aesthetic and more technical, if I may use this term for structure; for by structure I do not mean only form, but patterns of form that aim to enhance content.

Thus, to the question "why deal with Quintus' similes?", the answer is: because Quintus himself dealt with them with considerable care, thought and creativity, as their aesthetics and their evolution into careful patterns show. A second question naturally raises: "why discuss animal-similes, and why wild animals in particular?" Being animate, they can be better identified with human characters and can better depict human psychology as well as represent the confrontation and competitiveness of human societies. Hence, animals is the major group of similes which can show Quintus' view of the war: they can demonstrate melancholy and vain victory. For war is more melancholy than heroic in Quintus. The winners are the ones who create horror, and Quintus is very interested in the victims who suffer this horror. Compared to the Iliadic similes of wild animals, there are — relatively speaking — fewer similes of predatory animals and more similes of victims in Quintus. As to domesticated



animals, which are usually prey showing no resistance, it is no surprise that Quintus gives almost twice as many as Homer. True, domesticated animals show doom with clarity; but it is more interesting to discern the tonality of the poem in the wild and pre-eminent animals. There the poet belies our expectations by undermining the glory of the predators which are often depicted as heading for their doom. They create horror, but they also suffer it. Triumph is fleeting. My work as a whole, then, concentrates on wild animals, while the first chapter opens with beasts of prey, wishing to show the synchronous movement of the powerful beasts and of the powerful male characters to doom as most vivid and dramatic.

The first chapter opens with the lion. The lion's section has its own introduction that seeks to designate the significance of lion-similes as compared to other major groups of similes, such as the "fire" and the "bird". Because it appears first and is the most characteristic group of animal-similes, I chose it in order to show representative features of simile-composition, such as words of introduction and ways of extension, and also to suggest reasons for the similes' length in particular contexts. The heroic lion is followed by the un-heroic wolf, which exhibits the only wolf-simile of an individual in Greek literature. The links of Quintus' wolf-similes with those of tradition will prove to be of considerable interest. The next animal, the jackal, is in the *Posthomerica* particularly associated with the wolf and so it rightfully follows that. This association gives to the jackal the uncommon feature of the sheep-marauder. The animals to follow are the hare, the fish and the snake. The fish-simile is one of the most deliberate references to Iliadic imagery and conspicuously repeats what is apparent throughout the *Posthomerica*, that Aias is a second Achilles. The reader is also invited to read at two levels (less obvious this time) the snake-simile, which recalls a pathetic fish-image.

Nevertheless, the pathos and melancholy of the *Posthomerica* are not apparent only in the animal-similes (which of other simile-groups can most efficiently depict sadness and destruction). We also see them in the detailed description of the horrid fall of Troy. We watch the family being devastated during and even before the fall. The figures of Eos, Thetis, Deidameia, Laocoön's wife and Trojan women help towards this. In fact, the psychological portraits of the females form a fundamental aspect of the poem's melancholy tone. Women are not decorative in Quintus; they are animated and suffering. R. Newbold (p. 275) has shown how in the *Posthomerica* the grief and sorrow of the females reinforce the tonality produced by the vocal nonverbal sounds which mostly refer to groaning and wailing. Now, forty-seven similes in the *Posthomerica* (they correspond to about 15% of the similes in the poem) depict female characters; of these, all but three describe mortal women. Out of the forty-seven similes,



eighteen (38,29%) belong to the animal realm. Especially of all animal-similes, the similes of the female are about 15%. Given the martial character of the epic, this is a relatively high figure. We will see that there are animal-groups which Quintus associates exclusively with female characters (the leopard and the lioness) or groups which he particularly or very strongly associates with females (the deer, the swine and the birds). No doubt, animal-similes can express emotion as no other simile group; but among them, the ones that describe women are the most emotional and pathetic.

Related to this aspect is the arrangement of the sections of this thesis in such a way that the second chapter, while continuing the flow of the first, contains animal-similes that strongly — though not always exclusively — depict women. Read as a group, these similes with their increased interest in psychology and pathos will complement the understanding of Quintus' structural technique in simile-sequences and impart the sad tonality of the poem. In this chapter there is an advancing movement to animals which describe female characters exclusively — the leopard and the lioness — which in this poem are strongly related. Before these two groups, I discuss the “insects”, the “birds”, the “deer” and the “swine”. The section on the bee ends with an appendix; I thought it would be helpful to show the characteristics of the bee that literature has treated as typical but Quintus ignores. The section on the birds starts with a general introduction on some aspects of bird-imagery which I regard as essential for the understanding of birds as a theme in similes. The groups of the “deer” and the “swine” exhibit intense pathos and mark with immense pain the very first and the very last important characters whom Troy loses in Quintus' account of the war. These characters are both female: Penthesileia as a deer and Polyxena as a swine.

I should make clear that the division of my work (apart from the beast, which deserves separate discussion) in two large groups of animals that describe male or female characters does not imply that the main intent of this thesis is to discuss the similes in relation to the sex of the characters they describe. Indeed, this is only an additional element that aims to help the reader see in a more complete way the tonality of the similes and their inter-relation.

The third and last chapter of my work is on beast-similes. I have put this group at the end because I want to stress that the beast, being a generic term and not a specific animal, is a completely distinguishable case in the field of animal-similes. My introduction to that section explains my view of the beast as a dark power of nature, and shows, I hope, the fallacy of scholarship in maintaining that in the language of imagery the “beast” stands for the “lion”.



In summary, this thesis strongly suggests that Quintus' similes are definitely associated and that in this way they ensure the unity of the *Posthomerica* and corroborate its sad tonality.

## Chapter I

### I.1 The lion

#### I.1.1 Introduction

Quintus inherited lion-similes and used them in the battlefield, in a manner that the reader of Greek epic would expect: both to illustrate and to glorify<sup>1</sup> the hero in his disposition or movement against the foes. To think of somebody in the battlefield as a lion means to illustrate his valour and to manifest how superior he is to both enemies and comrades, or how heroic he is even when defeated. More than that, the lion appears in crucial phases of the battle, so elucidating the heroic and fierce nature of characters and war alike. A relative illustration of how lions in a simile-context are distributed in the *Posthomerica* will reveal that the lions occur mainly in two zones of the narrative, which contain events of high significance for the outcome of the war. I shall endeavour to answer various other questions which arise from a reading of the lion-similes in Homer and Quintus. For example, a point to be clarified is relevant to the nature and function of the lion-simile: if the warrior is compared to a lion as a predator, in what sense does the lion-simile differ from a simile of fire or bird of prey? In other words, what is the pure nature of the lion-simile? What particular need of the narrative does it satisfy, which cannot be satisfied by fire or by a bird of prey?

Another point of interest is the part that psychology plays in these similes which particularly depict a dashing movement. Scholars have already shown the importance of the psychological aspect in the Homeric lion-similes and we shall see that this aspect is apparent in the lion-similes of Quintus, too.

Adopting post-Homeric tradition, Quintus composes images of lionesses. I will try to see whether the lioness-similes in the *Posthomerica* are just similes of lions which describe female characters, or express especial attributes that are exclusive to female predatory animals.

As a matter of fact, the lion is such a pre-eminent element in the Homeric imagery that Quintus was somehow bound to reproduce it in a work that is titled Τὰ μεθ' Ὀμήρου. However, we shall see that the epic language of Quintus uses well-known images in an interesting and creative way.

Unlike other sections of this work, this chapter will close with a description of technical aspects of the simile, such as the way in which Quintus introduces and extends it, and will attempt to explain the absence of similes in passages where one would expect them. I hope that this discussion will contribute

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<sup>1</sup> A phrase from Friedrich, p. 121.

*The lion*

to a more complete view of the simile in the *Posthomerica*. I chose to place it in this section because the lion is the major group not only of the similes I discuss in this work but of any thematic group in the *Posthomerica* in general, and consequently it is representative of Quintus' technique.



### I.1.2 The nature and function of the lion-simile. A look into other similes of assault.

#### a) Fire-similes as compared to lion-similes

In order to understand the nature of lion-similes it is useful to compare them to other images of attacking movement, such as similes of birds of prey or similes of fire. For the lion as the symbol of heroism *par excellence* is only one aspect, true though it is, of the epic lion-imagery. According to the way Homer distributes his “lions”, for example, Hector is compared to a lion seven times while Diomedes and Achilles are thought of as lions six and five times respectively<sup>2</sup>. Can these figures imply that Hector and Diomedes are more heroic characters than Achilles? In fact, it cannot work as simply as that. There are more aspects to be taken into consideration — for instance, the fact that Achilles is given the most similes in the *Iliad*, and the most fire-similes in particular<sup>3</sup>. Heroism is too wide a concept to fit into similes of one particular theme.

In *Iliad* 22, for example, there is no lion-simile in the confrontation of Hector and Achilles. In this confrontation there is the endless chasing until the gods intervene. The two heroes are depicted as race-horses (22.162-164); Achilles is like a hawk chasing a dove (22.139-142), or like a dog chasing a deer (22.189-192); Hector dashes like an eagle (22.308-310). There is no need to highlight heroism in this duel, but rather to highlight the moment's agony about the outcome. This agony is stressed in the simile of the dream, where somebody can never reach the person they chase (22.199-200). Though there is no lion-simile in *Iliad* 22, there is no doubt that, in general, Achilles has a lion inside him. In fact, there is an extended lion-simile of Achilles being ready to attack Aeneas (*Il.* 20.164-173)<sup>4</sup>. Moreover, his leonine traits are apparent when he laments Patroclus (*Il.* 18.318-322) or when he is with Priam (*Il.* 24.572). He obviously has a leonine nature, as Apollo says to the gods: Achilles λέων δ' ὥς ἄγρια οἶδεν, he has a μεγάλη βίη and an ἀγήνωρ θυμός, he has lost his humane ἔλεος καὶ αἰδώς (*Il.* 24.41-43). It is the wild nature of a lion that makes Achilles treat the body of Hector with disrespect. This is the nature of Achilles: harsh, inhumane and wild. It is remarkable that the aforementioned comparisons of Achilles to a lion do not

<sup>2</sup> Hector: *Il.* 7.256; 12.41-48; 15.630-636; 16.756-758, 823-826; 18.161-162; 22.262. Diomedes: 5.136-142, 161-162, 476; 10.297, 485-486; 11.383. Achilles: 18.318-322; 20.164-173; 22.262; 24.41-43, 572.

<sup>3</sup> On fire-imagery in Homer see Whitman, pp. 128f.; Graz, *passim*, especially the "Remarques finales" in pp. 345f.; Scott, pp. 66f.

<sup>4</sup> Moulton (1977, 113) sees another comparison of Achilles to a lion, indirect though, in *Il.* 22.262. For a discussion of the lion-similes of Achilles in the *Iliad*, see Moulton 1977, 112f. For the Iliadic lion-similes see Scott, pp. 58f.



describe him in any proper attack against an enemy. When attacking, and not only then, Achilles is mainly viewed in terms of light. So when he puts his armour on<sup>5</sup> and when he proceeds to the battlefield: he is thought of as a supernatural light that surpasses spatial limits and can be viewed from a distance. In the battle, he is the light that burns cities and forests (20.490-492). Achilles is the embodiment of devastation and enchantment, γοητεία, at the same time. He is both Hyperion (19.398) and a daemon (20.493). As for Hector, he is given several similes of light or even darkness<sup>6</sup>, but this is before *Il.* 18.207, namely before Achilles gets his first light-comparison. In all that impressive presentation of Achilles as light from 18.207 to 22.318, Hector is only once compared to a flame (20.423). So, Achilles has the psyche of a lion but when he enters the battle he is not just the greatest hero, he is beyond that: he is the super-hero, the super-human, the daemon<sup>7</sup>. Homer takes for granted the step of a hero fighting like a lion, and he automatically passes to the next step, where the leonine hero fights like a supernatural fire.

It may be mentioned that light is not always devastating in similes and, even when it is, it may not correspond to a devastating action in the narrative; it may suggest a threat only. This is true of light-similes in both the *Iliad* and the *Posthomerica*. Taking into account the simile context only, and not that of the narrative, we note that light is destructive in approximately 20% of the light-similes in both the *Iliad* and the *Posthomerica*. More than half of this does not correspond to an actual destruction in the narrative. For example, the fire in *Il.* 2.455-456 and 2.780 describes the Greek army not as being devastating but as moving towards the battlefield; similarly, the destructive light in *Il.* 19.375-378 corresponds to the threatening brilliance of Achilles' σάκος. In the *Posthomerica*, of the similes of destructive fire it is only Penthesileia as a forest-fire that reflects a destruction, and yet not actual but only expected (*Posth.* 1.209-210). Nevertheless, the σέλας at *Il.* 18.214 did turn into real καπνός (21.522; cf. 18.207) and the simile (18.207-213) came true; the light burnt the Trojans and the view of Priam (22.26-31) was confirmed<sup>8</sup>.

In the *Posthomerica*, the character who is mostly thought of as light is Penthesileia. In her similes, as in those of Achilles in the *Iliad*, the reader feels the ambiguity of light, its wavering between life and death. So, Penthesileia is seen as light by both friends and enemies; both the astonishingly beautiful woman and the

<sup>5</sup> On these similes of *Iliad* 19, see Moulton 1977, 108. The use of light in order to describe shining armour and arms is frequent: e.g. *Il.* 5.5-6; 10.154; 11.66; 13.242-244; 18.610; 19.374, 381, 398; 22.26-31, 134-135, 317-318.

<sup>6</sup> *Il.* 11.62-63, 66; 12.463; 13.53, 688; 15.605-606; 17.88-89; 18.154.

<sup>7</sup> Cf. Knight, p. 118; Graz, p. 313; Moulton 1977, 111-112.

<sup>8</sup> See Tsagarakis, p. 140.



warrior that coexist in her, are seen as light. She has the excellence of the Moon (1.37-40) and of Eos (1.48-51) and ἱμερόεντες eyes that shine like sun-beams (1.59); she is viewed by the Trojans as the rainbow that brings joy to the peasants (1.63-69); while she is preparing for the battle, she has a shield like the Moon's circle (1.147-149), she looks like lightning (1.153-156); finally, in her dashing movement she is viewed by the Greeks as a forest-fire (1.209-210). Even when lying dead, Penthesileia wears a helmet which shines like the sun-beams or the light of Zeus (1.658). No doubt, Penthesileia is a figure who dazzles and light is more than an element of her characterisation; it is part of her unusual nature. The light embodies both the rage of life and the rage of death: in the first four images of light, Penthesileia herself is an agent of light, seen as a divinely beautiful woman and as a promising ally at war (1.37-40, 48-51, 59, 63-69), while in the next three images she is the agent of death, seen in her threatening armour and as moving against the enemies (1.147-149, 153-156, 209-210). It should be noted, though, that Penthesileia's fire is never devastating, it only threatens to be so: her opponents view her from a distance as a fire which destroys forests, while she only proceeds to the battlefield (1.209-210; see pp. 217-218 below). The very last simile is a preliminary to the unexpected beauty Achilles is exposed to while he is taking her helmet off, as she lies slain by him (1.658). This very last image incorporates elements of death and life at the same time; it marks a shift from light as an agent of death to light as an agent of eroticism and life.

This is a potential of light that Homer has not exploited. As C. H. Whitman remarks (p. 144): "the fact certainly cannot be denied that fire is the one clearly imagistic motif which continues throughout the poem, that it goes through more kinds of change and more varied association than any other. Yet — and this is most important — its symbolism is limited, in that there are things to which it might have been but never is applied, such as love." In Quintus there is the association between light — not necessarily fire — and eroticism — not necessarily passion. For him, of such importance is the depiction of Penthesileia as an agent of light that among the twenty similes that describe her, there are seven similes of light. It is remarkable that the death of this σελασφόρος maiden has as a result an outburst of pain which has the form of devastating light: the descent of Ares from Olympus in the form of lightning (1.677-680). It may be extreme to suggest that there might be a link between the comparison of Penthesileia to Artemis at *Posth.* 1.663-665 and Artemis as the goddess of light — cf. Eur. *IT* 21: φωσφόρῳ θεᾷ; Call. *Dian.* 11: φαεσφορίην, 204: φαεσφόρε. Despite the bold nature of such a suggestion, it is remarkable that the simile of Artemis explains the Greeks' amazement at the sight of Penthesileia's beauty, a beauty revealed when Achilles took her gleaming helmet off, just a few verses



above (*Posth.* 1.657-658). It is only after the comparisons of Penthesileia to a sun-beam and to Artemis that Quintus confirms the apparent eroticism of the scene: the extraordinary beauty that dazzles Achilles and the Greeks is a work of Aphrodite (*Posth.* 1.666-668).

As the *Posthomerica* is intended to continue the story of the *Iliad*, it is obvious that the image of a πασιφάεσσα Penthesileia at the very start of the poem appropriately follows the image of the fiery Achilles in the last Books of the *Iliad*. In my opinion, the first Book of the *Posthomerica* is not just a step in the succession of light-bearing characters, but the creation of Penthesileia's portrait as a suitable opponent (perhaps mate?) of Achilles, with a nature similar to his own unusual nature. With the first Book of the *Posthomerica*, which is dedicated to Penthesileia and which follows the fiery last Books of the *Iliad*, the collation of Quintus' Amazon to Homer's Achilles is complete. This completeness explains why Achilles' two light-similes in the *Posthomerica* are not in Book 1. He stands before Memnon like Hyperion in Book 2, a Book where the light underlines Memnon's dark fortune. Quintus and his readers are well aware of the fact that it is the same Achilles-Hyperion (2.208-210; cf. *Il.* 19.398) who stood before Penthesileia-Selene (1.37-40). As to Memnon, it is remarkable that though the son of the goddess of dawn, he is never thought of as light in the *Posthomerica*. Quintus reserved this image for the Amazon Queen, placing her opposite or even *by* Achilles and so encasing in light a mixture of heroism and eroticism.

Such a discreet association of light-images with eroticism we see — as Quintus has definitely seen — in Apollonius: Jason is walking to the palace of Hypsipyle φαεινῷ ἀστέρῳ ἴσος. More precisely, he is compared to a star which makes a maiden yearn for her betrothed who is away (*Arg.* 1.774-780). This simile reflects the obvious erotic tone of the narrative: Jason is watched by the women of Lemnos, who desire to be loved. He later appears to Medea like the star of Sirius and induces her to passion: κάματον δὲ δυσίμερον ὥρσε φανθείς (*Arg.* 3.957-959). The eroticism of the two star-similes has been commented on<sup>9</sup>. Further erotic connotations of light I see in the ἀμάρυγμα or μαρμαρυγή of Medea's eyes, although Medea is the Sun's grand-daughter (cf. *Arg.* 4.727-729) and descriptions of this sort are to be expected; still, there is no reason why they cannot have a further significance. The link between images of light, heavenly bodies in particular, and eroticism, has a long tradition in Hellas and it is very common in Modern Greek folk song. In the epic of Digenis Akritis, for example, we read (G 4.349-351): "The beauty of her face inhibited his eyes / and he could

<sup>9</sup> Broeniman, pp. 97, 103-104; Hunter 1993, 48.

not see the sun-born girl clearly, / for a ray seemed to shine out from the middle of her face"<sup>10</sup>.

If the lion reflects moments of courage and ferocity, fire reflects the duration of the devastation that fierce impetus causes. According to L. Graz (p. 348): "dans la violence de son déchaînement ou son pouvoir destructeur, dans son vif éclat, le feu évoqué illustre — ou prolonge — le combat ardent que se livrent les deux armées adverses." The actual space of the image differs in the similes of the two categories: animal-similes describe confrontations or assaults which take place in a relatively narrow space, while the scenery of the fire-simile follows the fire in its rapid expansion. Moreover, animal-similes usually extend in two directions, of the assailant and the victim; for the nature of the confrontation and for characterisation, it is significant whether the lion attacks a boar or a deer. Fire-similes, on the other hand, have a narrower scope and concentrate on the assailant only. Now, the victim: what a "forest fire" destroys, suffers such a super-human rage of devastation that is impossible to show any resistance. As Pope writes about fire, "But in *Homer*, and in him only, it burns every where clearly, and every where irresistibly."<sup>11</sup> This irresistibility entails the absence of any reproach or even implication that the characters who are attacked by fiery opponents lack courage.

Both "fire" and "lions" manifest heroism but they highlight different aspects of it. To conclude, while fire expresses a supernatural passion for destruction, lions show an earthly power and a natural valour.

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<sup>10</sup> Trans. by Jeffreys. Other examples in Politis 83 vv. 28, 98; 135 α', δ', ε', στ'.

<sup>11</sup> Pope's words cited by Mason, p. 82. On the irresistible nature of fire, see Knight 1955, 116; Hainsworth 1958, 51; Graz, p. 313.



### b) Bird-similes as compared to lion-similes

In the section on “birds”, I will discuss the fundamental difference between predatory animals and birds of prey as they occur in similes. I will argue there that similes of predatory animals concentrate on inner features of the characters described, while birds of prey are mainly outward representations of a clash or speedy movement. No doubt, both groups contain examples of the inner or outer description I have just mentioned. However, it seems that each of the two aspects, namely inner or outer, is especially accentuated in each of the two groups — animals or birds of prey.

We shall see that the *Posthomerica* differs from the *Iliad* in the way birds are thought of: in the *Posthomerica* we see bird-similes that describe the reaction of the victims rather than the assailant's attack. Precisely because Quintus' similes do not concentrate on individual warriors who attack as birds of prey, it is difficult, if not impossible, to compare lions and birds of prey in his similes. It is possible, though, to attempt a comparative view of birds of prey and lions in the *Posthomerica*, if we look at similes which focus on the victims of lions or birds. In five bird-similes, an attack against birds by a bird is described with concentration on the victims<sup>12</sup>. So, the way in which the single attacking bird is described in these similes can be compared to the portrait of the lion as an assailant in similes that express the victim's viewpoint.

As examples I will introduce the bird-similes at *Posth.* 3.359-361 and 5.298-299 because they clearly describe attack, and will compare them to the similes of oxen and sheep attacked by lionesses or lions at *Posth.* 1.315-317 and 1.524-527. In a technique similar to Homer's, Quintus' bird-similes lack the emotional charge which we feel in the narrative that precedes and follows them: the depth of expressions such as ἐφόβησα, ἀργαλέως φοβέοντο, ὥς [...] πτώσσοντες (5.296f.) or μέγα τρομέοντες, περιτρομέοντες (3.358f.) is restricted to the narrative and is only implied in the relevant similes. However, especially in the simile starting at 3.359 the emotional upset is reflected in the physical motion that the simile describes: τοὶ δ' ἰλαδὸν ἄλλος ἐπ' ἄλλῳ / ταρφέες αἰσσοῦσιν ἀλευόμενοι μέγα πῆμα. As regards outward details, of the geese or cranes attacked by an eagle at 5.298-299 it is said: ἦιόνεν πεδίον κάτω βοσκομένοισιν. On the other hand, details of place are given in both oxen- and sheep-similes, and are enhanced by further details about the situation: φίλων ἀπάνευθε νομήων (1.525). Moreover, though in non lion-similes, Quintus describes the lion's inner

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<sup>12</sup> *Posth.* 1.572; 3.353-355, 359-361; 5.298-299; 11.217-218.

impulses vividly: αἵματος ἰμείρουσα, τό οἱ μάλα θυμὸν ἰαίνει (1.317), πανσυδίη κτείνωσιν, ἄχρις μέλαν αἶμα πiónτες / σπλάγχνων ἐμπλήσωνται ἐὲν πολυχανδέα νηδύν (1.526-527).

Thus, the difference between the pictures of lions and those of birds of prey is apparent: the bird is depicted as lacking psychological, mental or even instinctive depth.



I.1.3 The lion

Though the *Posthomerica* is considerably shorter than the *Iliad*, Quintus has a relatively high number of lion-similes, as of similes in general. So, throughout the fourteen Books of the *Posthomerica* we come across the quite high number of thirty-five lions and three lionesses. A comparative view of the position of the “lion” in the *Posthomerica* and the *Iliad* shows that each poet particularly favours different positions. In his lion-similes, Quintus prefers to place his “lion” in the second half of the hexameter, and particularly at the very end of it. Homer, on the other hand, distributes the “lion” more evenly in various positions.

I will here illustrate Quintus' distribution of the lions in lion-similes, in similes of a different theme, and in the narrative, along with a comparative look at the Homeric epics.

Context where lions appear	Number of lions and percentage					
	Posthomerica		Iliad		Odyssey	
lion-similes	19	(50.0%)	32	(65.35%)	5	(41.6%)
non lion-similes	15	(40.5%)	12	(22.4%)	2	(16.6%)
narrative	4	(10.8%)	6	(12.2%)	5	(41.6%)
total	38	(100%)	50	(100%)	12	(100%)

The lion in Quintus and Homer according to its context.

It is apparent that both poets suggest that the most appropriate place for a lion is certainly an animal-simile, though not necessarily a lion-simile. The *Odyssey*, we must note, is a completely different poem from the *Iliad* and the *Posthomerica* in content and this is a reason why the distribution of lions is very different there. In the *Odyssey* the lion can enter the narrative as an integral part, a thing that the other two epics would not let happen. Lions enter the narrative, though, as part of Odysseus' narration; they come from the magic and supernatural realm of Circe (*Od.* 10.212, 218, 433) and Proteus (*Od.* 4.456). The lions in the war epics are introduced in order to illustrate the everyday practice of war and are mainly confined to similes. They are part of a different reality, of what does not happen in the battle-field. But lions can be fully incorporated in the *Odyssey*, which is itself a poem without the restrictions of the war epic, namely without a confined field for activity, and without the narrow focus on one particular group of men —



warriors. Only Hercules' strap (τελαμών: *Od.* 11.610-611) forms the thematic link with the ecphrases of armour in the *Iliad* and the *Posthomerica*.

Of Quintus' non lion-similes where lions occur<sup>13</sup>, all but one are animal-similes. The exception is the comparison of Penthesileia to the sleeping Artemis in *Posth.* 1.663-665. This is also one of the two instances in this group of similes, where the lion appears to be harmed: Artemis has been hunting (βάλλουσα) lions in 1.665. The other example is in 7.716, where the lion is killed (δαμέντος). In the rest of the examples of this category we have animal-similes in which lions are depicted as threatening or harming other animals or men: oxen (1.5), young deer (1.587), jackals (2.299), fawns (3.171), swine (3.276, 9.241), dogs (5.188, 7.516, 10.242), a bull (6.410), calves (8.238, 13.263), a hunter (2.576). We must note that the huntress Artemis of the woods is an integral part of the natural realm; so is the lion as it occurs in the narrative. Quintus introduces the lion in the narrative in Odysseus' words to Aias on the power of human mind over nature (*Posth.* 5.247) — therefore the lion is described as subdued — and thrice in ecphrases of armour: Achilles' in 5.17-18 (λέοντες / σμερδαλέοι), Eurypylus' in 6.208 (210: τειρόμενος κρατερῶς), and Philoctetes' in 10.184 (ἐυσθενέες τελέοντες). It has been shown that the Homeric ecphrases of armour generally share themes with similes. An apt example is the ecphrasis of Achilles' armour in *Il.* 18.579, 585. As J. M. Redfield remarks (p. 187), "The Shield is intended as a systematic image of the wider world outside the *Iliad*. The patterns which emerge unreflectively in the similes have here been reflected upon and set into coherence. Yet this very difference makes of the Shield a kind of master simile." We can see Quintus' ecphrases, too, in this light. Hence, they support and do not contradict the following fact: as in the *Iliad*, so in the *Posthomerica*, whether the lion is threatening or threatened, marauding or harmed, whether it constitutes a simile-referent or not, animal-similes are the context in which it is particularly expected, though one must allow for other expressions of nature, too.

It may be that Quintus feels the lion as being too strong an image to be placed in the background of other natural similes, for example those of weather or natural phenomena, or those of flora and humans. He may regard such a manipulation of his favourite animal as detracting from the lion's poetic potential and effect: if possible, a lion must be there not to add to a picture, but to be the protagonist in it<sup>14</sup>, or the maker of the picture, in cases where the poet describes the disaster that the lion itself causes. For example, in the calf-simile of Astyanax

<sup>13</sup> *Posth.* 1.5, 587, 665; 2.299, 576; 3.171, 276; 5.188; 6.410; 7.516, 716; 8.238; 9.241; 10.242; 13.263.

<sup>14</sup> See Scott, p. 60.

at *Posth.* 13.258-263, the lion is not the main theme and appears in the background as an additional threat to the bereaved mother:

*Posth.* 13.261 ἦ δὲ θεή γοόωσα φίλον τέκος ἔνθα καὶ ἔνθα  
μακρὰ κινυρομένη, τῇ δ' ἐξόπιθεν κακὸν ἄλλο  
ἔλθη, ἐπεὶ κε λέοντες ἀναρπάζωσι καὶ αὐτήν·

Yet in this context the lion describes the Greeks, who are the makers of the picture, the picture being the destruction of Troy and her people.

Having mentioned that lions are normally protagonists in similes, I will consider what Quintus' lion-similes particularly emphasise — physical movement or seats of emotion? An aspect very revealing is the verb. I will show how the verbs in the lion-similes of the *Posthomerica* interact with the verbs which precede or follow the similes. This interaction follows some particular schemes:

**A:** the verb of the narrative is implied in the simile, e.g:

3.267 Τρώεσσιν ἐπεστρωφᾶτο, λέων ὥς  
ἐν κυσὶν ἀγρευτῇσι κατ' ἄγκεα μακρὰ καὶ ὕλην.

**B:** the verb of the simile is varied from that of the preceding narrative, but it (or a synonym) recurs in the apodosis, eg:

1.314 οὐ γάρ πως ἀπέληγε μένος μέγα Πενθεσιλείης,  
ἀλλ' ὥς τις τε βόεσσι κατ' οὔρεα μακρὰ λέαινα  
ἐνθόρῃ αἶξασα βαθυσκοπέλου διὰ βήσης  
αἵματος ἱμείρουσα, τό οἱ μάλα θυμὸν ἰαίνει·  
ὥς τῆμος Δαναοῖσιν Ἀρηιάς ἐνθορε κούρη.

**C:** this class may include all the examples that do not fit in A and B. Usually, the verb that occurs in the preceding narrative occurs or is implied in the simile, and is — this same verb or its synonym — repeated in the apodosis, e.g:

2.248 Ἀντιλόχῳ ἐπιᾶλτο, λέων ὥς ὄβριμόθυμος  
καπρίῳ, ὅς ῥα καὶ αὐτὸς ἐναντίον οἶδε μάχεσθαι  
ἀνδράσι καὶ θήρεσσι, πέλει δέ οἱ ἄσχετος ὁρμή·  
ὥς ὁ θεὸς ἐπόρουσεν

In general, the verb of the narrative can be embedded in the simile, but not vice-versa. For example, in *Posth.* 2.330-334, Nestor is weighed down (ἄχθομαι) by old age and compares himself to a lion:

2.330 νῦν δ' ὥς τις τε λέων ὑπὸ γήραος ἄχθομαι αἰνοῦ

So, the verb ἄχθεται is implied in the simile. Correspondingly, the lion's mental state seems to be applied to Nestor (v. 334): κρατερόν δὲ χρόνῳ ἀμαθύνεται ἦτορ. In the *Posthomerica*, as in the *Iliad*, scheme A prevails: the simile *ex silentio* repeats the verb of the narrative. Most of the verbs repeated — in fact implied — signify physical movement. This seems perfectly natural, as lion-similes occur mainly in battle-scenes and usually describe the moment when a



warrior dashes against his foe or is ready to do so<sup>15</sup>. Given this military aspect of the "lion", it is not surprising that none of the five lion-similes in the *Odyssey* refers to attacking lions, and as a result they lack verbs highlighting such a physical motion. Twice the Odyssean lion is described as suffering or performing an attack (4.791-792, 6.130-134), twice as having realised one (22.402-405, 23.48), and once as eating (9.292). Three out of five times the simile is there to emphasise the dehumanised appearance of Odysseus and not any hostility, although, seen through the eyes of Nausicaa and her maids, Odysseus as a lion (6.130-134) does give the impression of a threatening man. The Cyclops who eats as a lion also stresses the idea of a being which is degraded to the level of beasts.

However, lion-similes depict not only motion, but psychological and mental states, too. In fact, a co-existence of motion and emotion is usual. As J. B. Hainsworth (1993) remarks on *Il.* 12.299-306, "As often the simile clarifies the emotional colour of the narrative rather than the action to which it ostensibly relates"<sup>16</sup>. It is noteworthy that while the majority of verbs of motion is found in scheme A, verbs of emotion are expected in schemes B and C. The correspondence of motion to scheme A, and of emotion to the other schemes, is also seen in the *Iliad*, where, however, there are also two mental-psychological verbs occurring in scheme A, the scheme mostly for verbs of motion. This lucidly shows that similes of motion usually illustrate what has already been introduced in the narrative, while psychology is usually introduced by the simile and is repeated in the apodosis, as an element new to the narrative. So, as motion passes from narrative to simile, namely from characters to lions, so does psychology pass from simile to narrative.

Quintus' verbs of motion in lion-similes, though different from Homer's, are not as remarkable as his verbs of sound. Yes, Quintus lets his lions be heard, while Homer did not take advantage of this aspect in the lion's physical image. Recently, M. L. West (not the first to do so) has treated the subject, writing of lions acting "as equivalent symbols for the numinous force of the roar of the thunder" in Ancient Mesopotamian art and literature, unlike Homer's lion which is "characterized by significant silence"<sup>17</sup>. We need to come to the *Homeric Hymns* in order to read

*h. Ven.* 159                    ἄρκτων δέρματ' ἔκειτο βαρυφθόγγων τε λεόντων,  
τοὺς αὐτὸς κατέπεφνε ἐν οὔρεσι

<sup>15</sup> Scott, p. 62; Moulton 1977, 50; M. K. Brown 1974, 274; Friedrich, p. 120.

<sup>16</sup> Cf. Lonsdale 1990, 35, 133-135.

<sup>17</sup> 1997, 246 and 246 n. 103; Lonsdale 1990, 45; M. K. Brown 1974, 273; cf. Dunbabin 1957, 46 (as quoted by Hainsworth 1993, on *Il.* 10.485); see the sources that Janko quotes (1992, on *Il.* 15.586-588) about lions as existing in Hellas until 16th c. A.D.



These lines refer to the bed to which Aphrodite coyly follows Anchises. It is noteworthy that this epithet of sound occurs in a context which does not need to stress such an aspect of the animal. By contrast, Apollonius describes Jason as a lion which

Arg. 4.1339

ώρύεται· αἱ δὲ βαρεῖη

φθογγῇ ὑποβρομέουσιν ἀν' οὔρεα τηλόθι βῆσαι·

However, a careful reading will show that the epithet βαρυφθόγγων in the *Hymn* is relevant to the clause which follows (τοὺς αὐτὸς κατέπεφνε ἐν οὔρεσι) and helps to visualise the confrontation with the lion, so enhancing Anchises' victory over it. This example seems to indicate that epithets of a lion's sound had been already introduced in poetry, so that they could then be used even ornamentally, as expressing typical characteristics of a lion. As for the date of the hymn, R. Janko, relying on linguistic evidence, comes to the conclusion that "this may certainly be fixed between Hesiod's *Theogony* and *Dem.*", while he places the *Hymn to Demeter* in the latter half of the seventh or the early sixth century<sup>18</sup>. If the reconstruction of the dates is correct, then the intervening period between Homer and the poet of the *Hymn to Aphrodite* is not a remarkably long one, and therefore it is difficult to believe that Homer had never heard of the lion's roar, which would become a typical feature of the lion before the end of the seventh century. On the other hand it is also hard to imagine that Homer would choose not to exploit the lion's sound. However, he also ignores the buzz of swarming bees, which was — no doubt — a sound not unknown to him.

On the other hand, Quintus' lion is βεβρυχώς (3.146, 7.471) and his lioness μέγ' ἰάχεν (12.530); the verb ἰάχω occurs frequently in the *Posthomerica*, while the latter word is elsewhere used of a beast at *Posth.* 5.375, of falling warriors at 11.30, 206 and of the winds at 14.484 (βρυχομένων). Remarkably enough, Quintus also describes the lion by the epithets ἐρίβρυχος (3.171) and μεγαλόβρυχος (5.188); both words occur only once in the poem. Instead of ἐριβρύχοιο (codd.), in 3.171 Rhodemann proposed ἐριβρύχοιο. Vian, on the other hand, refers to the term βρυχητή in *Posth.* 4.241 in order to support the reading of the codices (cf. LSJ *Suppl.* s.v. ἐρίβρυχος). Without intending to judge the proposed readings, I remark that Rhodemann's reading would show Quintus as innovative in employing an uncommon epithet (in *AP* 6.159: loud-braying, of the trumpet) in a new context, so broadening its semantic field.

Of the fourteen epithets of the male lion in the *Posthomerica* (the lioness is not given any epithet), only five occur in lion-similes. The two aforementioned epithets of sound are among Quintus' leonine epithets which do not occur in the

<sup>18</sup> Janko 1982, 179 and 183.

Homeric epics. Such epithets are: ὀβριμόθυμος (*Posth.* 2.248, 5.406; of bulls at 5.249 and wolves at 10.183), βοοδμητήρ (1.524, 587; only here in the poem), ἐρίβρυχος (3.171; only here in the poem), Νεμειᾱῖος (6.208; only here in the poem), μεγαλόβρυχος (5.188; only here in the poem), ἐϋσθενής (10.184; of bulls in 3.681). Another group of epithets that Quintus uses for the lion, occurs in Homer but not in order to describe an animal: ἀναιδής (*Od.*), ἀπηνής (*Il./Od.*), βλοσυρός (*Il.*), θοός (*Il./Od.*). In fact, only three of the fourteen epithets that Quintus writes for the lion occur in Homer in a similar context: κρατερός (*Od.*), μέγας (*Il.*), σμερδαλέος (*Il.*; it occurs in the *Odyssey*, but not in relation to an animal). In *Posth.* 2.299 the lion is μέγας (μέγαν [...] λέοντα). In the *Iliad* the nominative of μέγας is used of Zeus, and more often of mortals such as Iphidamas, Hector, Priam and especially Aias. In the *Odyssey* the word describes many animals. Of the lion, Apollonius gives not merely μέγας, but πελώριος (4.1438).

The epithets for the lion have the following position in the verse:

1	υυ	2	υυ	3	υυ	4	υυ	5	υυ	6	υυ
—	—	—	—	—	—	—	—	—	—	—	—
		λέ	οντες	ἄ	πηνέες						
				λέ	ων			ὀβριμό	θυμος		
				βο	οδμη			τῆρε	λέ	οντε	
				ἄ	ναιδέος			λέ	οντος		
				κρατε	ρούς			λέ	οντας		

Epithets describing lions in lion-similes of the Posthomeric.

1	υυ	2	υυ	3	υυ	4	υυ	5	υυ	6	υυ
—	—	—	—	—	—	—	—	—	—	—	—
		λέ	οντι								
		λέ	οντα								
		λέ	οντος								
		λέ	οντες								
				λέ	ων						
				μέ	γαν			λέ	οντα		
σμερδαλέ	οιο							λέ	οντος		
						βλοσυ	ροῖο	λέ	οντος		
ἐ	ριβρύχ	μοιο						λέ	οντος		
Νε	μειαί	οιο						λέ	οντος		
		με	γαλοβρύ	χοιο	λέ	οντος					
			ἐ	υσθενέ	ες	τε	λέ	οντες			



σμερδαλέ	οι			λέ	οντες
		κρατε	ρούς	λέ	οντας
		θο	ούς	λέ	οντας
		βο	οδμη	τῆρι λέ	οντι

Epithets describing the lion in a non lion-simile context in the *Posthomerica*.

From these tables become apparent: (a) Quintus' tendency to place the epithet after the third longum in lion-similes, no matter if the epithet precedes or follows the “lion”, (b) the enhanced pliancy and independence of the epithet in non lion-simile contexts; the epithet can be in a remarkable distance from the “lion”, and (c) the more or less fixed positions of the “lion” in the second table.

In the Iliadic lion-similes Homer's epithets for the lion are ὀλοόφρων (15.630), ὀρεσίτροφος (12.299, 17.61), σίντης (20.165), ἠυγένειος (17.109, 18.318), αἶθων (11.548, 18.161), ὠμοφάγος (5.782, 7.256, 15.592). In other contexts the lion is αἶθων μέγας (10.24, 10.178), σίντης (11.481) and σμερδαλέος (18.579). In the *Odyssey* the lion is described as ὀρεσίτροφος in similes (6.130, 9.292) and as κρατερός (4.335, 17.126), ἠυγένειος (4.456) and χαροπός<sup>19</sup> (11.611) in other contexts. In Homer we note: (a) the pliancy of both lion's and epithet's position in the Iliadic verse and (b) his preference for the scheme “lion + epithet”, while Quintus prefers the reverse.

I shall now discuss the distribution of “lions” in particular Books and among characters of the *Posthomerica*. A list of characters compared to lions I give in the table below:

<i>Characters</i>	<i>In lion-similes</i>	<i>As indirectly stated in other similes</i>
Achilles	3.142, 497	1.5, 587; 2.576; 3.171, 276; 7.716
Aias	3.267; 5.406	5.188
Eurypylus	6.132, 396	6.410; 7.516
Neoptolemus	7.464; 9.253	8.238; 9.241
Memnon	2.248	2.299
Philoctetes		10.242
Meges	1.277	
Epeius	4.337	
Nestor	2.330	

<sup>19</sup> For the epithet χαροπός see Maxwell-Stuart, *passim*; esp. p. 47 for its occurrence in Homer.

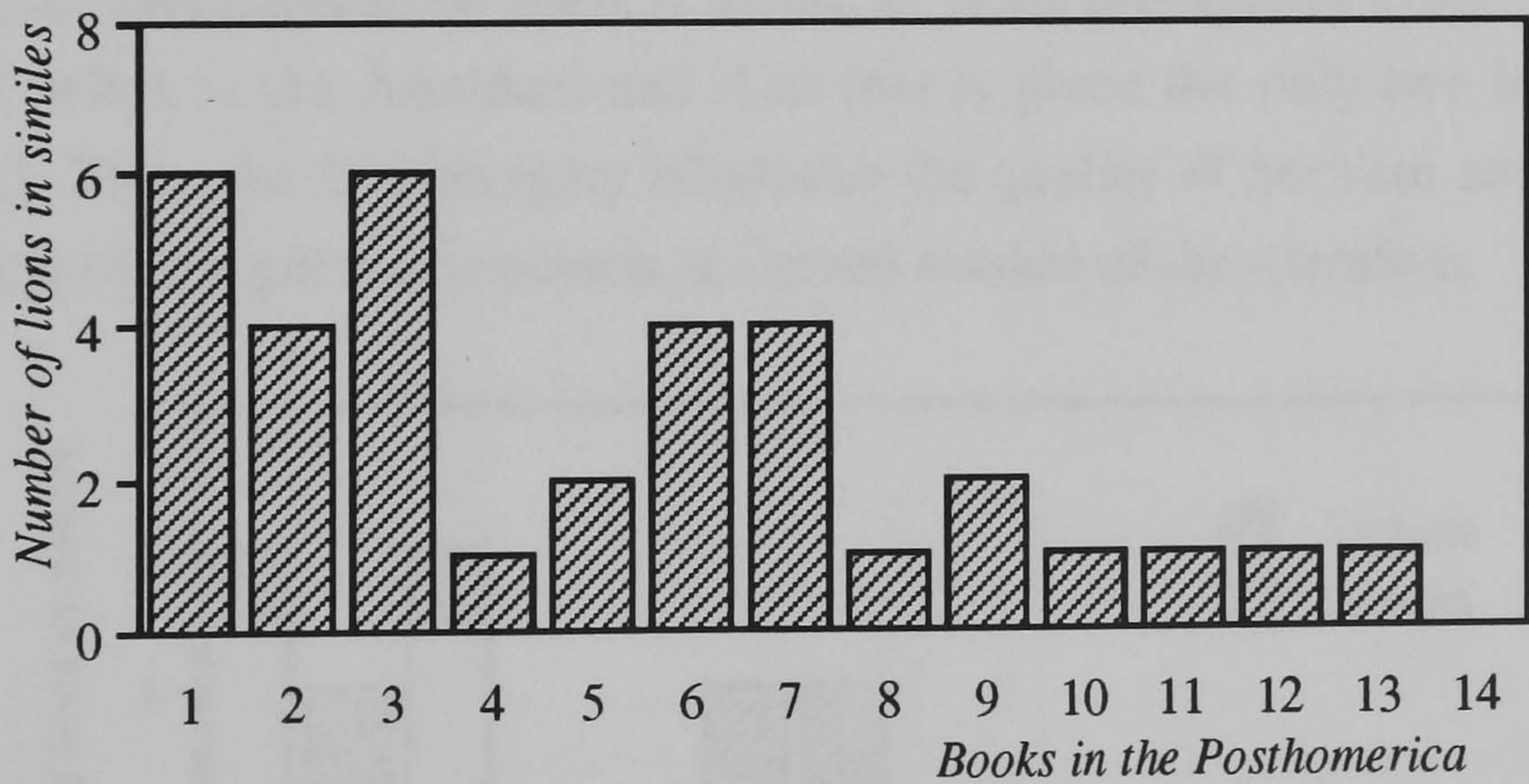


Penthesileia	1.315	
Cassandra	12.530	
Achilles and Aias	1.524	
Agamemnon and Menelaus	6.532	
Eurypylus and Trojans	7.487	
Aeneas and Eurymachus	11.163	
Trojan Women	3.202	
Achaean		1.665

The characters compared to a lion in the *Posthomeric*.

What the Scholiast (on *Il.* 11.72; *Il.* 16.352) has pointed out about lions in the *Iliad* (see p. 43 below) can be closely applied to the *Posthomeric*. That is, the characters to be thought of as lions are neither pairs nor groups of fighters, but the single hero. More precisely, Achilles, Aias and Eurypylus are the characters whom Quintus describes as lions most.

From the figure below it becomes apparent that the thirty-three lions in simile-contexts — eighteen in lion-similes and fifteen in other similes — are accumulated mainly at the beginning and in the middle of the *Posthomeric*, that is, in the first three Books, and in Books 6 and 7:

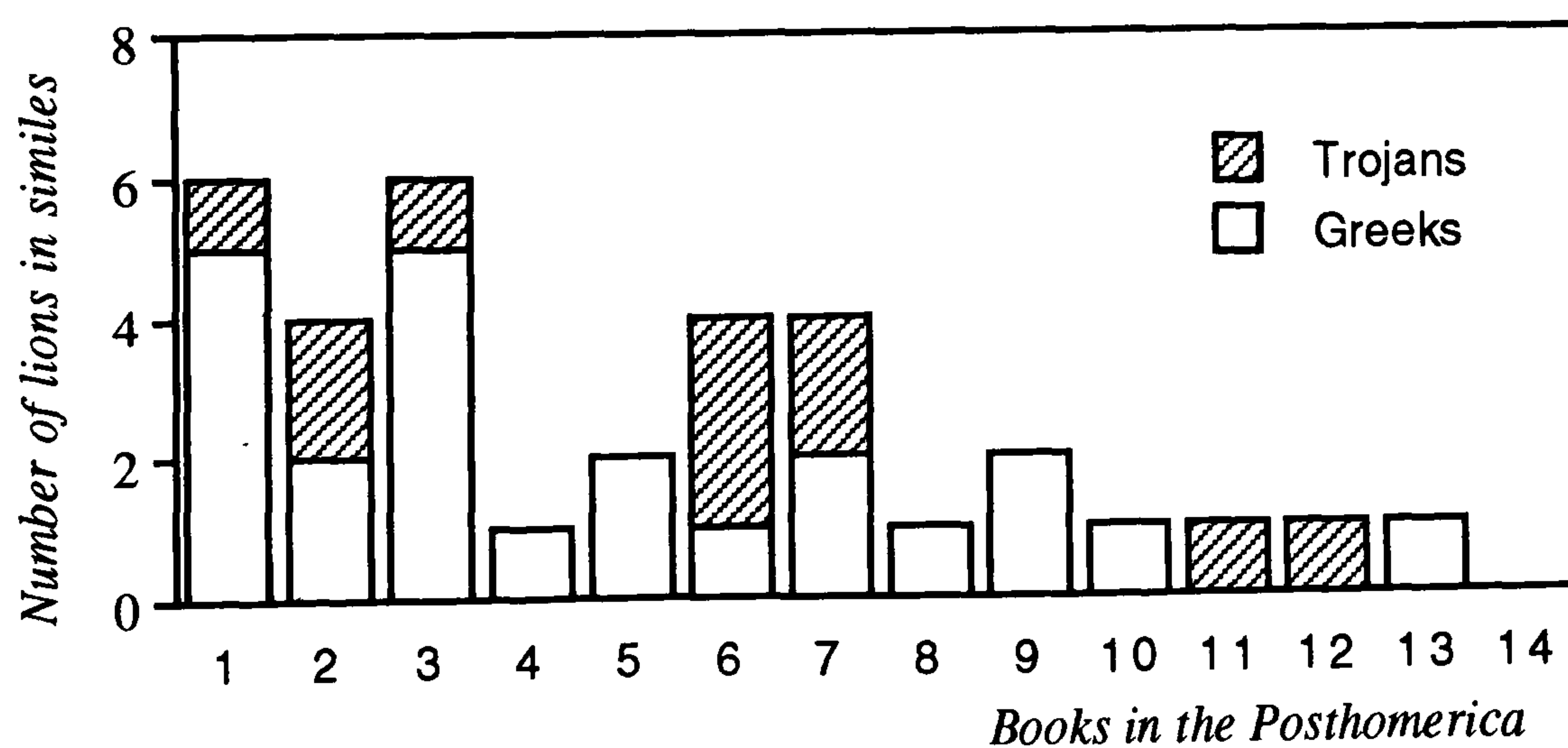


The distribution of lions in *Posthomeric* similes.

The first of these two zones of lion accumulation narrates the arrival, deeds and death of Penthesileia (Book 1) and Memnon (Book 2), as well as the death of Achilles (Book 3). After the death of Hector, Penthesileia and Memnon mark a new era of relief and hope for the Trojans. After the death of Achilles, it is only in the second zone (Books 6-7) that the two armies are re-arranged under Eurypylus and Neoptolemus and the war is waged with confidence. Books 6-7, then, mark a revival of hopes for both parts, setting a new starting point in the war. Of the



Books that do not belong to these two zones, Books 5 and 9 attract our attention as having the most lions in similes. These books speak of the death of Aias and the arrival of Philoctetes in Troy respectively. As the *Posthomerica* is an epic divided into Books most of which are developed round a character who narratively speaking is short-lived, we might assume that the concentration of lion-similes in the two aforementioned zones manifests the importance of the protagonist and reflects important stages of the war at the same time. However, in the zones where lions are concentrated there may be more than one character to be thought of as a lion; more than that, the protagonist of the Book may be given fewer comparisons to a lion than other characters. A fine example is Book 1, where of the six lions that occur in similes (*Posth.* 1.5, 277, 315, 524, 587, 665), it is only one that describes the protagonist of the Book, Penthesilea (1.315). In Books 2, 3 and 7, Memnon, Achilles and Neoptolemus respectively will be accorded only half of the leonine comparisons. So, of the lions in *Posth.* 2.248, 299, 330, 576, only the first two describe Memnon. In Book 3, Achilles is compared to a lion in 142, 171, 497, while the rest of the lions describe the Trojan women (202) and Aias (276, 497). In Book 7, Neoptolemus is compared to a lion in v. 464 (to a σκῦμνος in 717). 7.716 refers to Achilles, while 487 and 516 depict Eurypylus and the Trojans. Of the two comparisons to a lion in Book 9 the main character of this Book, Philoctetes, does not get any, while vv. 241 and 253 describe Neoptolemus. It is only Eurypylus who is given the majority of the leonine comparisons in Book 6, where he is the protagonist (132, 396, 410, while 532 refers to the Atreidae) and Aias that is given the only two in Book 5 (188, 406). Thus, the lion-imagery illustrates the quality of heroism and is not strictly confined to a particular person at a given section of the narrative.



*The Greeks and the Trojans as lions in the Posthomerica.*

The figure above shows how Quintus distributes his lion-similes among the major groups of characters in the poem: Greeks and Trojans. In general, Greek warriors are more often described as leonine than the Trojans, which means that



the Greeks are more predatory, if not more heroic as well. The scarcity of lions in the second half of the poem (Books 8-14) arises, I think, from the unheroic nature of the war at that stage; the stealthy invaders will not be thought of as heroic lions.

As expected, the majority of the lion-similes describe lions as threatening or devastating. In those cases where lions appear to be threatened or harmed in their confrontation with men, they still hold themselves ready for defence and become fiercer than before: (οὐ) λήθεται ἡνορέης, ἀλλὰ στρέφεται ἄγριον ὄμμα / σμερδαλέον βλοσυρῆσιν ὑπαὶ γενύεσσι βεβρυχῶς (3.145-146), μαίνεται [...] ἕως [...] δαμάσσει (6.397), μέγ' ἀσχαλόων ἐνὶ θυμῷ / ἔσσεται (7.465-466), ἐπέσσεται [...] / σμερδαλέον βλοσυρῆσιν ὑπαὶ γενύεσσι βεβρυχῶς (7.470-471). The confrontation between lion and man gives the most interesting similes of the sort. As in the *Iliad*, their richness in detail make these similes the lengthiest, too. On the contrary, the similes that describe threatening or marauding lions, though they are the most in number, are the shortest of all lion-similes. This is not surprising, because this is the only type of lion-simile in which one can see very short similes or slightly extended ones.

	Number of similes	Average length in verses	The lengthiest simile in verses
Quintus	19 similes extending over 60 verses; average simile-length: 3.15 verses		
(a) threatening	13	2.07	5
(b <sub>1</sub> ) threatened	2	6	7
(b <sub>2</sub> ) facing men	4	5.25	8
<i>Iliad</i>	32 similes extending over 112 verses; average simile-length: 3.5 verses		
(a) threatening	21	2.04	7
(b <sub>1</sub> ) threatened	5	5.4	8
(b <sub>2</sub> ) facing men	6	7	10
<i>Odyssey</i>	5 similes extending over 13 verses; average simile-length: 2.6 verses		
threatening	4	2.75	5
threatened	1	2	2

The length of lion-similes in Homer and Quintus.

The division into threatening and threatened, into marauding and harmed, shows that the lion is not always omnipotent and unconquerable. What deserves more attention and appreciation is how the lion-similes which describe one



particular character form a course or closely follow the character's course from triumph to doom and depict the stages of this route. In other words, the lion, as a hero itself, experiences a course parallel to the character's. All lions referring to a particular hero, whether they come from lion- or other similes, contribute to this illustration of the hero's course. In the general introduction to this thesis I have mentioned the meaningful succession of "lions" depicting Eurypylus and Neoptolemus. Here I will refer to the similes where Achilles is referred to as a lion. Their succession is shown in the table below, where the shaded areas indicate lion-similes:

1.5-7	Achilles frightens the Trojans <i>the lion frightens oxen</i>	superiority
1.524-527	Achilles and Aias kill Trojans <i>lions kill sheep</i>	superiority / triumph
1.586-587	Achilles faced by Penthesileia <i>a lion is faced by a young deer</i>	superiority
2.575-579	Achilles having killed Memnon <i>a lion having killed a hunter</i>	superiority
3.142-146	Achilles wounded <i>a lion wounded</i>	death coming
3.170-172	Achilles' last cry scares the Trojans <i>a lion's cry scares young deer</i>	death coming
3.276	dead Trojans lie round Achilles' body <i>dead swine lie round a lion</i>	dead
3.497	Achilles used to scare the Trojans <i>a lion scares sheep</i>	epitaph (by Agamemnon)
7.715-720	Neoptolemus is visiting his dead father's tent <i>a lion whelp is visiting his dead father's den</i>	dead

*Achilles as a lion in the Posthomerica.*

Another example is Aias. The lion-imagery delineates his course from triumph to *μᾶνία*. This course is shown below, where shaded areas indicate lion-similes that refer to Aias:

1.524-527	Aias and Achilles kill Trojans <i>lions kill sheep</i>	superiority / triumph
3.267-268	Aias against the Trojans <i>a lion against hounds</i>	superiority



5.188	Odysseus inferior to Aias <i>a dog inferior to a lion</i>	(subjective) superiority
5.406-407	Aias jumped against the sheep <i>a hungry lion against sheep</i>	μανία

*Aias as a lion in the Posthomerica.*

I shall now introduce a few points about lions in individual Books of the *Posthomerica*. In Book 1 there are two pairs of lions or lionesses, which appear in the following verses: (a) 1.5, 315 and (b) 1.277, 524. While the members of the first pair are the reverse image of each other, the members of the second pair are parallel. So, at the very beginning of the poem, Quintus describes the frightened Trojans as staying in the walls of Ilion like oxen that do not wish to encounter a lion in the thicket (1.5-7). This image is the reverse of line 315, where Penthesileia dashes against the enemies like a lioness against oxen in the mountains. Despite the fine equilibrium in the juxtaposition of the bovine images of Greeks and Trojans, the victory of the Trojans is undermined by the lines that intervene between the two similes. So, when we come to Penthesileia's triumph at verse 315 we already know that the Trojan triumph will be very brief.

*Posth.* 1.171

λυγρὰ δέ μιν ὀτρύνεσκον

Κῆρες ὁμῶς πρώτην τε καὶ ὑστατίνην ἐπὶ δῆριν  
ἐλθέμεν. ἀμφὶ δὲ Τρῶες ἀνοστήτοισι πόδεσσι  
πολλοὶ ἔποντ' ἐπὶ δῆριν ἀναιδέα τλήμονι κούρη  
ἰλαδόν, ἥντε μῆλα μετὰ κτίλον

These verses show the picture of the Trojans as helpless sheep. It is apparent that Penthesileia drags them to their doom. The threat of 1.207-208 — the image of the Trojans as beasts in a sheep-pen — will not be realised. The truth is that they are led to battle like sheep to the altar. Their comparison to sheep at 1.277 and 524 simply confirms that.

Now may be discussed the second pair of similes, which describes the Greek triumph. Meges dashes like a lion against sheep in 1.277-278, while in 524 Aias and Achilles attack Trojans in the manner of *oxen*-killing lions which attack sheep. So, the equilibrium of Trojans and Greeks as oxen in the first pair is at 524 (where the oxen clearly depict the Trojans) referred to only to be utterly removed. After the aforementioned pairs of similes which are illustrative of the Greek pre-eminence, verse 587 is the outcome that reconfirms this pre-eminence: like an oxen-killing lion, Achilles will bring doom to Penthesileia, whom he compares to a deer. It is remarkable that oxen appear in the same context with lions (even in



the same word, as in the compound βοοδμητήρ) or lionesses four times in Book 1 and only once elsewhere (*Posth.* 7.486-492).

The depiction of Memnon in Book 2 as a lion and finally as a hunter who is killed by a lion, I will discuss below in the section on the swine. I will here point out two pairs of similes in Book 2, where lions feature. The first pair comprises similes 2.248-250 and 298-299, which describe Memnon as a lion facing swine or jackals respectively. The second pair of similes depicts Memnon on the other side, the side of the lion's opponents, that is, as a shepherd dog (330-334) and as a hunter (575-579). Events show that Nestor was right at 331 to question the leonine status of Memnon: he dies *from* a lion, and not *as* a lion. More precisely, Memnon is killed by a swine or a lion (576), and it sounds attractive, if not too extreme, to remember that (a) Antilochus is depicted as wild swine at 249 (καπρίῳ) and (b) what Memnon mainly pays for at the hands of Achilles is the death of Antilochus. Thus, I suggest that an idea of revenge might be traced in the disjunction that describes Memnon's killer: ἢ σὺδς ἢ ἐ λέοντος (576).

While Memnon fails to die like a lion in Book 2, Achilles succeeds in doing so in Book 3. The similes that depict lions in Book 3 seem to be sorted in pairs, as in the two previous Books:

<i>a</i>	142-146, 170-172	Achilles
	201-203	Trojan women
<i>b</i>	267-268, 276	Aias
<i>c</i>	369	Aias
	497	Achilles

*The lion in similes of Posthomerica 3.*

The first pair describes how Achilles, viewed by the Trojans with fear, is dying like a lion (*a*). Verses 201-203 describe the women of Troy as leopards or lionesses in a maternal mode, and Achilles as a hunter, a role already established in Books 1 and 2. Whether in his illusionary triumph Paris is accurate or not in describing the emotions of these women, the truth is that these emotions never get the physical expression that Paris encourages. In other words, the Trojan women will have no moment of glorious revenge round the body of Achilles. Paris' contentment at seeing Troy's major opponent defeated is ruined by Aias (217-219) who turns out to be a sort of second Achilles. So, the second pair of similes (*b*) depicts Aias as a marauding lion. In between these two similes, there is his comparison to a dolphin (270-272). I feel quite certain that Quintus had in mind

Achilles' comparison to a dolphin in the παραποτάμιος μάχη of the *Iliad* (21.22-24).

My suggestion that Aias stands in the position of Achilles can be corroborated by the final pair of Posthomeric similes (c) which runs thus:

3.369                    τοὺς δ' ἔλσας ἀνὰ ἄστν, νομεὺς ὡς αἰόλα μῆλα

3.497                    οἳ σε πάρος φοβέοντο,λέονθ' ὡς αἰόλα μῆλα·

The first simile depicts Aias in the epilogue of his triumphant defence of Achilles' body, while the second verse shows how Agamemnon thinks of Achilles, who now lies dead: from the fear of Achilles as is described by Agamemnon, the Trojans passed to the fear of Aias. It is remarkable that Quintus writes the phrase αἰόλα μῆλα only in the two verses cited above. The repeated phrase links the characters who are described as νομεύς and as λέων respectively. This pair of similes can well be read along with the very first picture in the poem, where the Trojans shut themselves in the city from fear of Achilles. For the first time after 1.3-4, a character does what Achilles had done, namely keep the Trojans in the walls of Ilion<sup>20</sup>.

In Book 5 Aias is thought of as a lion twice. The first simile is contemptuously spoken by Aias to Odysseus. As the comparison between a dog and a lion appears in a speech, it reminds one of the simile that Nestor directs at Memnon at 2.330-334. However, Nestor's comparison is more centred round himself than scornful to Memnon. The two similes of Book 5 are cited here:

5.186                    ἐπεὶ νύ σε γείνατο μήτηρ  
                         δείλαιον καὶ ἄναλκιν, ἀφαιρότερόν περ ἐμεῖο,  
                         ὅσσον τίς τε κύων μεγαλοβρύχοιο λέοντος·

5.406                    ἐν δ' ἔθορεν μήλοισι, λέων ὥς ὀβριμόθυμος  
                         λιμῶ ὑπ' ἀργαλέῃ δεδμημένος ἄγριον ἦτορ.

There is a strong irony in the relationship of these similes. In the first place, Aias stresses his own heroism by his self-portrait as a lion. Ironically, he is going to misuse, or rather waste, his heroic valour by destroying himself. It is very intense that real sheep feature at this very pathetic moment because they effectively bridge the gap between narrative and similes. As lions slaughter sheep in similes, so he, like a lion, imitates this activity not in a simile but in the narrative. Thus, the μανία of Aias breaks the boundary between reality and imagination. He goes beyond the limits and commits the unreal (cf. p. 128 below).

<sup>20</sup> Cf. *Posth.* 2.5-6, 28-30; 3.11-14. The Greeks confine the Trojans within the wall at 8.370-371. A similar picture in Book 6 is that of Eurypylus pushing the Greeks to their ships (6.606-607).



In Books 7 to 9, the similes referring to Neoptolemus seem to be a nice example of an emotive arrangement of material. Neoptolemus reaches Troy in Book 7. His presence as a lion in this Book is marked by his very first simile, that of a lion whose young are taken away from the lair by hunters, whereas in fact *he* is the youth/whelp that will soon enter the empty tent/lair of his father. The antithesis between narrative and simile is haunting. The one who wages the war is seen as suffering an attack. His real bereavement is indirectly stated in a simile which stresses his attack, implying the psychological fact that his father's loss is decisive for his behaviour in the battle. He is a lion,

7.465 ὅς τε κατ' οὔρεα μακρὰ μέγ' ἀσχαλόων ἐνὶ θυμῷ  
ἔσσυται ἀγρευτῆσιν ἐναντίον, οἳ τέ οἱ ἤδη  
ἄνθρω ἐπεμβαίνωσιν ἐρύσασθαι μεμαῶτες  
σκύμνους οἰωθέντας ἐὼν ἀπὸ τῆλε τοκῆων

Now, the last simile of Neoptolemus in Book 7 forms the striking reversal of his first leonine presence in this book. The simile marks his real visit to his father's tent and is true to the facts:

7.715 ὥς δ' ὅτ' ἀνὰ δρυμὰ πυκνὰ καὶ ἄγκεα ῥωπήεντα  
σμερδαλέοιο λέοντος ὑπ' ἀγρευτῆσι δαμέντος  
σκύμνος ἐς ἄντρον ἵκηται εὐσκιον

Later on, in a simile that describes Deiphobus, the bereaved lion of 7.464-471 will ironically turn out to be the lion that threatens a swine at that very moment when the latter is protecting its young from jackals. The lion that has been hurt is now eager to hurt:

9.240 ὥς δ' ὅτε σῦς ἐν ὄρεσσι νεηγενέων ἀπὸ τέκνων  
θῶας ἀποσσεύησι, λέων δ' ἐτέρωθε φανείη  
ἔκποθεν ἐσσύμενος

Among the similes which are between the aforementioned pair of reversed images (7.464-471, 715-720), there are two pictures that seem to be associated. So, at 7.486-492, the Greeks are described as pushing Eurypylus and the Trojans from the Greek wall, as shepherds and their dogs push lions away from the pen. The effectiveness of the image is unquestionable, as the conquerors are now defending themselves in their wall/pen. My point is that the picture that Quintus describes here is counterbalanced by v. 516, where Eurypylus reverses the simile of 7.486-492 and speaks of dogs (the Greeks fighting from within) as being scared of a lion (Eurypylus):

7.516 νῦν δέ μοι, εὔτε λέοντι κύνες πτώσσοντες ἐν ὕλῃ,  
μάρνασθ' ἔνδον ἐόντες ἀλευόμενοι φόνον αἰπύν·

Furthermore, the lion-similes which describe Neoptolemus and Eurypylus in their confrontation appear to be arranged in an architectural mode. Even in the



case that this is not deliberate but only the result of a subconscious process, it still reflects how Quintus conceived the development of this confrontation. Not only lion-similes that refer to Neoptolemus and Eurypylus, but also other similes in which the two heroes are described as lions (always threatening or marauding), fall into the following pattern:

<b>A</b>	The arrival of Eurypylus		
<b>B</b>	6.132	1v.	Eurypylus: lion-simile
	6.396-398		Eurypylus: lion-simile
	6.410	1v.	Eurypylus: in a bull-simile of Machaon
<b>C</b>	The arrival of Neoptolemus		
<b>D</b>	7.464-471		Neoptolemus: lion-simile
	7.486-492		Eurypylus: lion-simile
	7.516-518		Eurypylus: in a simile of the Greeks as shepherds and dogs
	7.715-720		Neoptolemus: whelp-simile
<b>E</b>	The death of Eurypylus		
<b>F</b>	8.238	1v.	Neoptolemus: in a calf-simile of the Trojans
	9.240-244		Neoptolemus: in a swine-simile of Deiphobus
	9.253	1v.	Neoptolemus: lion-simile

*Eurypylus and Neoptolemus as lions in the Posthomerica.*

In phase *B*, before Neoptolemus arrives, Eurypylus appears in three similes of power and pre-eminence. Phase *B* itself has a certain symmetrical structure: the first and the last of the three similes consist of a single verse. It seems that the hero's supremacy is initially stated in a single line and then developed in a slightly lengthened simile, only to be summed up in another single-line simile. Phase *D* is marked by the presence of Neoptolemus. Symmetry and ring composition are obvious again: two references to Eurypylus as a lion are encircled by the two similes of Neoptolemus as a bereaved lion. Eurypylus' death is followed by phase *F*, which comprises three similes where Neoptolemus is compared to a lion. Here, an absolutely identical scheme to phase *B* exists. To sum up, through this well-proportioned arrangement, the course of events is unmistakable: we move from Eurypylus' *aristeia* to his duel with Neoptolemus. Though the structure of this duel is symmetrical, it contains signs of Neoptolemus' excellence (see p. x above). Finally, we see the corroboration of this excellence in the third phase, after Eurypylus' death. The arrangement of this material is hard, if not impossible, to regard as unconscious. I do not imply that there is a stage when Quintus' simile-



patterns are physically independent from the body of the narrative before they become integral to it. It seems very likely, however, that there is a stage when Quintus looked back and gave to the similes a finishing touch which stresses their role as integral elements of a well-structured and coherent narrative.

To sum up the lion's presence and significance throughout the *Posthomerica*: in Book 1, after a brief shift of victory to the Trojan side, the "lion" pictures the doom falling upon the Trojans. In Book 2 Memnon the "lion" ironically dies from a "lion". In Book 3 the "lion" stands clearly for the Greeks. From the leonine images of the promising Trojan allies (Penthesileia and Memnon) who were condemned to fall, in Book 3 only the Trojan women are leonine. They appear so in a speech; it is a role imposed on them — a role that they will never realise. By contrast, after the death of Achilles we see in the Greek side a renewal of the lion's presence through Aias. Ironically enough, after this promising position of Aias, Book 5 shows his sad fall through lion-similes, among others. The uncertainty of fate is impressive. Aias was brought to the top only to fall in a spectacular way. At the end of Book 5, then, the Greeks have taken pride in but also lost their two great heroes. Now, the "lion" describes the pre-eminence of Eurypylus in Book 6, while in Books 7 to 9 there is the dramatic picture of Neoptolemus in his two roles: the bereaved child-whelp and the hero-lion who makes others bereaved. The cruelty of war and the consequent loss of humanity is what we see in this representative of people in pain who are turned into merciless slaughterers, entrapped as they are in the vicious circle of blood. In Quintus' psychological interest in Aias and now in Neoptolemus we see the questioning of the victorious lion's welfare: Aias falls and Neoptolemus is in pain. In this war they are victimizers but victims as well.

Thus, Quintus presents the most eminent, most heroic and impressive animal as being vulnerable and suffering. On the one hand, the Trojans are condemned. On the other hand, the Greek power is questioned: renewed only in order to vanish (Aias); renewed for a second time only to co-exist with pain (Neoptolemus).



### I.1.4 The introduction and extension of the lion-simile

In order to gain an insight into the technique of the lion-simile extension in the *Posthomerica*, it is necessary to see the progress from the εἰκασία of the form “like a lion” to the lengthier παραβολή. I quote Demetrius as a reminder of the two terms: ἐπὰν μέντοι εἰκασίαν ποιῶμεν τὴν μεταφοράν, ὡς προλέλεκται, στοχαστέον τοῦ συντόμου, καὶ τοῦ μηδὲν πλέον τοῦ “ὥσπερ” προτιθέναι, ἐπεὶ τοι ἄντ’ εἰκασίας παραβολὴ ἔσται ποιητικὴ (*On Style* §89)<sup>21</sup>. The lion-similes in the *Posthomerica* present the following main steps of development (the simile in 11.163 is missing because it is followed by a *lacuna* and consequently it is hard to classify):

a) 4.337	λέων ὥς
b) 1.277	λέων ὥς πώεσι μῆλων
9.253	λέων ὥς ἄντ’ ἐλάφοιο
3.497	λέονθ’ ὥς αἰόλα μῆλα
c) 6.132	ἤνυτε τις θώεσσι λέων ἐν ὄρεσσι μετελθών
3.267	λέων ὥς / ἐν κυσὶν ἀγρευτῆσι κατ’ ἄγκεα μακρὰ καὶ ὕλην
5.406	μήλοισι, λέων ὥς ὀβριμόθυμος / λιμῶ [...] δεδμημένος
d) 2.248	λέων ὥς ὀβριμόθυμος / καπρίῳ, ὅς
3.202	ἢ λέαινα / ἀνδρὶ πολυκμήτῳ μογερῆς ἐπίστορι θήρης
e) 3.142	εὔτε λέοντος / [...], ὅν
7.464	εὔτε λέοντος, / ὅς
12.530	εὔτε λέαινα / ἥν
f) 1.524	ὥς δ’ ὅτε [...] λέοντε
7.486	ὥς δ’ ὅτ’ [...] / [...] λέοντας
6.532	εὔτε [...] ἢ λέοντες / ἡματι τῷ ὅτ’
2.330	ὥς τίς τε λέων
6.396	ὥς τίς τε λέων
1.315	ὥς τίς τε [...] λέαινα

*The introduction and extension of the lion-simile in the Posthomerica.*

It is obvious that *a* forms the shortest simile form and is the basis for any further extension. Class *b* contains the “like a lion against an animal” scheme, which is the shortest developed simile. The lion lacks any epithet in this step of extension. There is an epithet in the short simile ἄτε μῆλα λέοντες ἀπηνέες (*Posth.* 11.163), which could be classified in this step, but there is a *lacuna*

<sup>21</sup> See Roberts, pp. 277, 296. On this distinction and the use of the aforementioned and other terms by ancient rhetoricians see Schenkeveld, p. 99; McCall, pp. 147f.



following the verse, and consequently we cannot be certain about the length of the simile. The analogous step in the *Iliad* — the third step of extension, which is the equivalent of the Posthomeric class *b* — lacks epithets, too: λέονθ' ὥς μηκάδες αἶγες (*Il.* 11.383), λέονθ' ὥς βουσὶν ἔλιξιν (*Il.* 12.293), ὥς τίς τε λέων κατὰ ταῦρον ἐδηδώς (*Il.* 17.542). Yet there is an intervening step in the *Iliad*, in which an epithet or participle is applied to the lion: λείουσιν εἰκότες ὠμοφάγοισι(ν) (*Il.* 7.256, 15.592), λέων ὥς ἀλκὶ πεποιθώς (*Il.* 5.299). This step has no equivalent in Quintus, who does not appear to think of epithets when writing his short or slightly extended lion-similes, though he creates this sort of development in his beast-similes: θήρεσιν εἰκότες ὠμοβόροισι(ν) (*Posth.* 1.222, 11.300). Class *c*, as *b*, contains the animal which is the lion's victim and perhaps the element of place. I allow the simile of Aias at 5.406-407 in this class but, as I have already mentioned, it is an unusual example of simile interacting with the narrative: the victims, the sheep, belong to the narrative rather than to the simile. Step *d* lingers on the attacked, while the similes which belong to *e* have a relative clause which closely follows the lion and serves purposes of extension. All three similes in this step depict lions which courageously confront men. Now, it seems that particular types can attract a certain way of extension. For example, the similes of category *f* are introduced by phrases which create the expectation of an extension. In the case of ὥς δ' ὅτε (as when)<sup>22</sup>, or ἡματι τῷ ὅτ' (on a day when), things are quite clear, but when applying the pronoun τις to a lion, Quintus appears to describe it in particular circumstances. Therefore, the reader expects details on these circumstances. The pictures in *f* are the most complete: they always refer to the opponent of the lion, a threatened animal or man, and also contain spatial details. In all but two cases (1.315-317, 2.330-334), there is a presence (ἄνακτες, ὀμίλου, νομῆες) or even specified absence (φίλων ἀπάνευθε νομῶν) of human beings.

In the table above as means of extension we saw: epithets or participles, topographical details, and finally, relative — main or subordinate — clauses. The arrangement of sentences one after the other may be with mere subordination (ὕποταξις) or parataxis/coördination (παράταξις). The main coördinating conjunction that Quintus uses is δέ. It is useful to remember what J. D. Denniston remarks on as to its usage in the additional method of connection: "δέ is often hardly tinged with adversative colour"<sup>23</sup>. When he removes the concentration from the lion to his opponent, Quintus prefers coördination to subordination. For example, εὔτε λέοντος, ὅς τε [...], οἳ τέ [...], ὃ δ' ἄρ' (7.464f.; also *Posth.* 2.330-334, 3.142-146, 6.532-536).

<sup>22</sup> Goodwin §544 (his italics): "the meaning is *as happens when*".

<sup>23</sup> Denniston 1954, p. xlvii.



It is noteworthy that H. van Thiel's editorial practice in the *Iliad* is different from that of F. Vian in the *Posthomerica*, as to this particular aspect. The main clauses introduced by a relative<sup>24</sup> in the *Iliad* are normally put after a colon by van Thiel, while the equivalent clauses in Quintus appear to follow a comma. For example:

*Il.* 12.41                    ὥς δ' ὅτ' ἄν ἔν τε κύνεσσι καὶ ἀνδράσι θηρευτῇσι  
                                 κάπριος ἡὲ λέων στρέφεται σθένει βλεμεαίνων·  
                                 οἷ δέ τε

*Il.* 17.133                    ἐστήκει ὥς τίς τε λέων περὶ οἷσι τέκεσιν,  
                                 ᾧ ῥά τε νήπι' ἄγοντι συναντήσονται ἐν ὕλῃ  
                                 ἄνδρες ἐπακτῆρες· ὃ δέ τε

*Il.* 20.164                    Πηλείδης δ' ἐτέρωθεν ἐναντίον ὤρτο, λέων ὥς  
                                 σίντης, ὃν τε καὶ ἄνδρες ἀποκτάμεναι μεμάασιν  
                                 ἀγρόμενοι, πᾶς δῆμος· ὃ δέ

By contrast, in West's edition *Il.* 12.42 ends with a comma. In Quintus:

*Posth.* 2.330                    νῦν δ' ὥς τίς τε λέων ὑπὸ γήραος ἄχθομαι αἰνοῦ,  
                                 ὃν τε κύων σταθοῖο πολυρρήνοιο δίηται  
                                 θαρσαλέως, ὃ δ' ἄρ'

*Posth.* 6.532                    στρωφῶντ', εὖτε σύες μέσῳ ἔρκεϊ ἡὲ λέοντες  
                                 ἥματι τῷ ὅτ' ἄνακτες ἀολλίσσωσ' ἀνθρώπους,  
                                 ἀργαλέως δ' εἰλῶσι κακὸν τεύχοντες ὄλεθρον  
                                 θηρσὶν ὑπὸ κρατεροῖς, οἷ δ'

Whatever this is — Quintus' choice or the editor's misreading and consequent wrong punctuation — it certainly reduces, I feel, the smooth flow of verse. I would agree with S. Usher, who, writing about the relative which occurs in rhetoric after a strong stop, comments on its "effect of lengthening a period and promoting its smooth flow" (1973, 45).

Quintus also uses adversative connection, employing the eliminative adversative ἀλλά in the σχῆμα κατ' ἄρσιν καὶ θέσιν: οὐ [...] ἀλλά<sup>25</sup> (3.144-145). The figure of antithesis is also present in οὐ [...] οὐ [...] οὐδέ (2.332-334; cf. *Il.* 12.45-46). Usher (p. 44) includes the structure in those containing "an anticipatory or signposting element, and therefore contribute to the suspense

<sup>24</sup> Smyth §2490.

<sup>25</sup> Denniston 1954, p. xlix; Usher, p. 64 n. 60.







*Posth.* 1.523      πολλοὺς δ' ἐγγείησιν ἀμαιμακέτησι δάμασσαν·  
 ὥς δ' ὅτε πίονα μῆλα βοοδμητῆρε λέοντε  
 [εὐρόντ' ἐν ξυλόχοισι φίλων ἀπάνευθε νομῶν]  
 [πανσυδίη κτείνωσιν,] [ἄχρις μέλαν αἶμα πiónτες  
 σπλάγχνων ἐμπλήσωνται ἐὴν πολυχανδέα νηδύν·]  
 ὥς οἱ γ' ἄμφω ὄλεσσαν ἀπειρέσιον στρατὸν ἀνδρῶν.

*Posth.* 2.247      ὃ δὲ χωσάμενος κταμένοιο  
 Ἄντιλόχῳ ἐπιᾶλτο, λέων ὥς [ὀβριμόθυμος]  
 καπρίῳ, [ὅς ῥα καὶ αὐτὸς ἐναντίον οἶδε μάχεσθαι  
 ἀνδράσι καὶ θήρεσσι,] [πέλει δέ οἱ ἄσχετος ὀρμή·]  
 ὥς ὃ θοῶς ἐπόρουσεν

*Posth.* 3.267      Τρώεσιν ἐπεστρωφᾶτο, λέων ὥς  
 [ἐν κυσὶν ἀγρευτῇσι] [κατ' ἄγκεα μακρὰ καὶ ὕλην.]

*Posth.* 7.486      ὥς δ' ὅτ' ἀπὸ σταθμοῖο κύνες μογεροὶ τε νομῆες  
 κάρτεϊ καὶ φωνῇ κρατεροὺς σεύουσι λέοντας  
 [πάντοθεν ἐσσύμενοι,] [τοῖ δ' ὄμμασι γλαυκιόωντες  
 στρωφῶντ' ἔνθα καὶ ἔνθα λιλαιόμενοι μέγα θυμῷ  
 πόρτιας ἠδὲ βόας μετὰ γαμφηλῇσι λαφύξαι,]  
 [ἀλλὰ καὶ ὥς εἴκουσι κυνῶν ὑπὸ καρτεροθύμων  
 σευόμενοι, μάλα γάρ σφιν ἐπαῖσσουσι νομῆες·]

In theory, Quintus could have stopped the development of his image at various stages before he actually did, and the picture would still make sense, both notionally and artistically. If the question were of a gradual creation of short comparisons out of lengthy ones, then detachment would be not only possible, but reasonable as well — but the question is not this. It is how the extension responds to particular needs of the narrative, simultaneously increasing the quality and potential of the simile. It is not my intention here to examine the effect of the extended epic simile. Yet in this discussion of extension I cannot help mentioning what is not new: the extension is useful both to the narrative and to the image within the simile. The topographical details of the confrontation, for instance, added in many similes, may seem to be an ornamental touch. There is more to it than that, though. It is noteworthy that only twice in the *Posthomerica*, in the two similes of a threatened lion, is the confrontation set in human realms: σταθμοῖο (2.331, 7.486). Apart from these exceptions, all the valiant lions act ἐν(ί)



ξυλόχοισι(ν)<sup>28</sup> (1.525, 3.143, 12.531), κατ' ἄγkea μακρά καὶ ὕλην (3.268), ἐν ὄρεσι (6.132), οὖρεσι (6.396), κατ' οὖρεα μακρά (1.315, 7.465), ἀν' οὖρεα μακρά (12.533), ἄντρω [...] βήσση ἐνὶ σκιερῇ (7.467-469), βαθυσκοπέλου διὰ βήσσης (1.316). Is this a mere κόσμος in the simile? On the contrary, I believe that the realm of these beasts reflects the place where wildness is appropriate. Quintus, like Homer, generally indicates that human presence in those realms is dissonant with decorum.

On most occasions similes contain matter that is less irrelevant to the narrative than it seems. Especially when the simile is a picture that corresponds to what takes place in the battlefield, epithets or long and detailed accounts on the attacked animal and its valour are not superfluous, but form excellent portraits of characters and complete the picture of the confrontation. The same applies to Homer, of course. On *Il.* 15.630-6, Janko (1992) remarks that "ὀλοόφρων lets us see the lion's mental fury". I believe that even the so-called formulaic epithet in the phrase λείουσιν ἐοικότες ὠμοφάγοισι(ν) (*Il.* 5.782, 7.256, 15.592) is not ornamental; it rather highlights the element of eagerness for fighting and destruction. As I have mentioned, details on the lion's behaviour and reaction can be a fine source of psychological touches, which are often a new aspect in the narrative. Such important elements would have been missed had the simile been deprived of various deepening details. About Homer, M. Coffey (p. 117) has rightly pointed out that "Sometimes details which are logically unessential enhance the total picture." By contrast, Eustathius remarks (on *Il.* 2.87-90: I.272.8-11) that δεῖ γὰρ εἰδέναι ὅτι οὐ συχναὶ παρ' αὐτῷ εὐρεθήσονται παραβολαὶ ὅλαι διόλου συμβιβαζόμεναι τοῖς ὑποκειμένοις πράγμασιν, ὥς ἐπὶ πολὺ δὲ τὸ μὲν πλεῖον μέρος τῆς παραβολικῆς διασκευῆς ἄχρηστον τῷ ποιητῇ.

Let us see some examples:

*Il.* 3.23                    ὥς τε λέων ἐχάρη μεγάλῳ ἐπὶ σώματι κύρσας,  
                               [εὐρὼν ἢ ἔλαφον κεραὸν ἢ ἄγριον αἶγα]  
                               [πεινάων·] [μάλα γάρ τε κατεσθίει,] [εἴ περ ἂν αὐτόν  
                               σεύωνται ταχέες τε κύνες θαλεροὶ τ' αἰζηοί·]  
                               ὥς ἐχάρη Μενέλαος Ἀλέξανδρον θεοειδέα  
                               ὀφθαλμοῖσιν ἰδών·

If the indicated parts were absent, the simile would still serve its function to stress Menelaus' joy. But the depth of the lion's, and consequently the hero's, emotional state would be missing. With the present psychological probing, the ὥς in the apodosis gets the meaning of "that much".

<sup>28</sup> On the term, see Kirk 1990, on *Il.* 5.161-2.



Furthermore, without the development of the image in *Il.* 15.630-636, the emphasis would be placed merely on Hector. Now as the image unfolds there is a shift to the Achaeans and their fear, which forms a new element in the narrative. The same effect is apparent in *Il.* 17.61-67, where there is a shift from Menelaus to the Trojans' fear.

Quintus' simile for Neoptolemus in 7.464-471 is another example:

*Posth.* 7.464 ὅσσε δέ οἱ μάρμαιρεν ἀναιδέος εὖτε λέοντος,  
 ὅς τε κατ' οὔρεα μακρὰ μέγ' ἀσχαλόων ἐνὶ θυμῷ  
 ἔσσυται ἀγρευτῆσιν ἐναντίον, οἳ τέ οἱ ἤδη  
 ἄνθρωποι ἐπεμβαίνωσιν ἐρύσσασθαι μεμαῶτες  
 σκύμνους οἰωθέντας ἔων ἀπὸ τῆλε τοκῆων  
 βήσση ἐνὶ σκιερῇ, ὃ δ' ἄρ' ὑπόθεν ἔκ τινος ἄκρης  
 ἀθρήσας ὀλοοῖσιν ἐπέσσυται ἀγρευτῆσι  
 σμερδαλέον βλοσυρῆσιν ὑπαὶ γενύεσσι βεβρυχώς·  
 ὥς ἄρα φαίδιμος υἱὸς ἀταρβέος Αἰακίδαο  
 θυμὸν ἐπὶ Τρώεσσιν εὐπτολέμοισιν ὄρινεν.

The outline of the image seems to be complete in the poet's mind when he writes ὅσσε δέ οἱ μάρμαιρεν. He knows what he wants to describe until his account reaches the form ἀθρήσας, applied to the lion. It is undeniable that Quintus could have given ἀθρήσας quite soon, avoiding longwindedness. Had he done so, however, the probing into Neoptolemus' psychology would have been missed, and we would have only the outer and superficial picture of the gaze. We would also miss the interaction between this simile and the simile in *Posth.* 7.715-720, where Neoptolemus is a σκύμνος himself. In none of the extended lion-similes is Quintus satisfied with a mere parallelism between the situation of the warrior and that of a lion. He rather seeks to probe into the situation which the lion experiences, and even more into its own view, into the way it feels and reacts. The image is then really complete, and the simile can add something novel to the narrative. Extension gives a wealth of images, circumstances, psychological tones and allusions to other similes and to the narrative<sup>29</sup>; their absence would reduce the poetical value of the work.

I will now consider the short or slightly extended lion-similes in the *Posthomerica* and suggest plausible reasons for their length. I will start with the shortest lion-simile (step *a*) which describes Epeius during the funeral games for Achilles:

*Posth.* 4.337 θαρσύνεσκον Ἐπειόν· ὃ δ' ἐν μέσσοισι λέων ὥς  
 εἰστήκει περὶ χερσὶν ἔχων βοὸς ἱφὶ δαμέντος

<sup>29</sup> Cf. *Il.* 16.752-753 and the allusion to Patroclus' death, discerned already by Sch. *Il.* 16.753a.



ρίνοὺς ἀζαλέας.

First of all, the significance of the verb εἰστήκει, which attracts the simile, does not justify any sort of extension. The simile does not describe an attack in the battle, it refers only to Epeius and no other person is included. There is neither need nor much latitude for Quintus to expand the image. Nevertheless, he broadens the image by adding that Epeius has round his hands leather of an ox that was violently slaughtered. The function of the short simile here is to help the reader gain the impression of Epeius' appearance, and feel the atmosphere that he creates around him. It is very much like Homer's short leonine comparison of Achilles during his meeting with Priam:

*Il.* 24.572 Πηλείδης δ' οἴκοιο λέων ὥς ἄλτο θύραζε

Eustathius' comment is very apt: ἡ δὲ τοῦ λέοντος παραβολὴ ἐστένεται, ὅτι μὴ ἔχει ἐνέργειαν λέοντος εὐρεῖν τοιούτῳ πράγματι πρέπουσαν, ἀλλὰ μόνην τὴν τοῦ Ἀχιλλέως ὁρμὴν εἰκάζει ἀπλῶς κινήσει λέοντος ἀπρακτοῦντος, οὗ καθ' ὁμοιότητα ὁ Ἀχιλλεὺς καὶ ἐν οἷς οἰκτίζεται, φρικτὸς φαίνεται (on *Il.* 24.584-6: *IV.*956.17-20). Many centuries after Homer and Quintus, the use of the short comparison in order to express vividly the impression that a hero's appearance creates, is well appreciated and preserved in the 17<sup>th</sup> century Cretan romance of *Erotocritos* by Vincenzo Cornaro. In the second part of this work which has often been regarded as epic we see short similes just before the duels, a case similar to Epeius', when the fighters are introduced:

2.215 μὲ σπούδα καὶ μὲ βιὰ πολλὴ ἐπρόβαλε ὥς λιοντάρι

2.367 ἐπρόβαλεν ὥσάν αἰτὸς στ' ἄλογο καβαλάρης

2.454 ἄσκημον εἰς τὸ πρόσωπο κι ἄγριον ὥσὰ λιοντάρι

We shall now look into the similes of step *b*, the first of which describes Meges:

*Posth.* 1.277 [ὠρίνθη·] [μάλα δ' ὦκα,] λέων ὥς πώεσι μήλων, / [ἐνθορε·]

The fact that the verse easily breaks into segments (marked above) supports, I think, the significance of the already strengthened form μάλα δ' ὦκα (very fast). It seems that the short form of the simile is in accord with the rapidity expressed by the diction and structure of verse. Emphasis is placed on motion, not on the picture of attack. The attack will be recorded in verses 279-290, where stress is laid on the victims. Eustathius' reaction is similar when he comments on *Il.* 10.297f. (*III.*72.1-4), where Diomedes and Odysseus are compared to lions: Καὶ ὄρα συντομίαν τῆς τε παραβολῆς καὶ τοῦ λοιποῦ λόγου, τεχνασθεῖσαν πρὸς ὁμοιότητα τῆς τῶν ἡρώων ἐπείξεως καὶ ἐντρεχείας. Ὅρα δὲ καὶ τὸ κάλλος τῆς φράσεως, ἐπισκιρτῶντος οἶον τοῦ ποιητοῦ καὶ τῇ τῶν κατασκόπων εὐψυχία συνεξορμῶντος καὶ μιμουμένου τὸ ἐκείνων εὐθαρσὲς καὶ εὐκίνητον.



Another simile from this step is the one at 3.497, uttered by Agamemnon while lamenting Achilles. A reason for the shortness of the simile is its special context: in laments we do not expect developed similes. Short similes and mainly metaphors (usually of celestial bodies that stress the element of light) are often employed in order to express the importance of the deceased to the lamenting person.

The last simile of step *b* depicts Neoptolemus darting against Deiphobus:

9.253                    ὥς εἰπὼν οἴμησε, λέων ὥς ἄντ' ἐλάφοιο,  
                          ἐμβεβαὼς ἵπποισι καὶ ἄρμασι πατρὸς ἐοῖο.

The simile is preceded by Deiphobus' comparison to a swine, which confronts jackals and a lion (Neoptolemus) at 9.240-244, and is followed by the comparison of Neoptolemus to a wave in 9.270-272. The two expanded similes that encircle the short one (9.253) focus on the fear of both Deiphobus and the Trojans of Neoptolemus. Obviously, it is not mainly through similes that the poet wishes to highlight the excellence of his hero in this scene, and this is why the simile is not lengthy. What is important is the interaction between similes and speech, as shown below (italics indicate elements directly successive):

#### Posth. 9

- 240-244    *swine-simile of Deiphobus*
- 248-252    *Neoptolemus' speech to Deiphobus*
- 253        *lion-simile of Neoptolemus*
- 261-263    *Neoptolemus' speech to Deiphobus*
- 270-272    *wave-simile of Neoptolemus*
- 275-283    *Neoptolemus' speech to the Achaeans*

*Interchange of similes and speeches in Posth. 9.240-283.*

It is noteworthy that none of the three instances of direct speech of Neoptolemus is reciprocated. His pre-eminence is established by his speeches and enhanced by similes, as well as by his isolation as a speaker.

We can compare the above simile (*Posth.* 9.253) with the following simile, which depicts Aias. It comes from step *c* and is one of the least extended similes:

3.267                    ὥς εἰπὼν Τρώεσσιν ἐπεστροφᾶτο, λέων ὥς  
                          ἐν κυσὶν ἀγρευτῆσι κατ' ἄγκεα μακρὰ καὶ ὕλην.

Again, this simile follows a speech: the reply of Aias to Glaucus (253-266). Besides, the bee-simile that precedes it at 221-226, as well as the similes to follow (271-272, 276-277, 280), describe Aias' opponents in a passive way. Apparently, as in the case of Neoptolemus, instead of writing long similes of lions or other



attacking animals, Quintus is looking for ways of speech alternative to similes and for an indirect focus through passive similes, in order to stress the importance of the hero. The simile belongs to the highly important scene of Aias fighting for the body of Achilles. The scene is important not only because the fight is for a body of merit, but also because it includes the knowledge of true events which will be necessary later on, when Aias and Odysseus lay claim to Achilles' armour and Aias commits suicide as a result of μανία, in Book 5. I regard, then, the alternative ways of emphasis as an answer (probably not the only one) to the question why similes do not appear where they are expected. Quintus describes the defence of Achilles' body in vv. 3.217-381; the structure of the scene is shown below.

<i>Verses</i>	<i>Narrative focus</i>	<i>Contents</i>
a) 217-295	Aias	Trojans' bee-simile catalogue of Aias' victims Glaucus' speech to Aias Aias' reply Aias' short lion-simile Trojans' fish-simile Trojans' swine-simile fallen Glaucus' flora-simile Aias' lightning-simile
b) 296-321	Odysseus	no similes; catalogue of Odysseus' victims
c) 322-327	Achaeans	Trojans' simile as falling leaves
d) 329-378	Aias	Aias' short Fate-simile Paris is taken away by friends Aias' speech to Paris Trojans' bird-similes Aias' short shepherd-simile Trojans' flora-simile

*The structure of the scene of the defence of Achilles' body in Posth. 3.217-380.*

It is obvious that the whole scene is based mainly on Aias. However, Aias is not given any long simile, nor is Odysseus when he becomes the focus of the narrative. The similes that Aias attracts are all very short, and in the field of his own action it is his opponents and not he that attract extended similes. We have, though, the catalogues of his and Odysseus' victims, as well as Aias' speech. All



three elements, namely (1) short or no similes for the hero but long ones for the defeated opponents, (2) catalogues of victims, and (3) speeches, are means of laying emphasis on the main character and of providing the desirable viewpoint to the events: that is, the viewpoint that Quintus suggests. He does not wish to speak of the hero's impetus at the moment of the attack, so he presents not so much the hero destroying but the destruction itself, as is reflected on the falling or fallen opponents. It is this destruction that both catalogues and similes underline. Furthermore, it is not a destruction that has merely happened; the agent of this destruction stands there speaking, full of life, and his deeds are so sufficiently depicted that they vividly mirror all that any long simile would seek to express. This approach is just another way to express the excellence of the triumphant hero. It is more pathetic, but not less powerful nor less effective. Similes are omitted not because emphasis is not needed, but because Quintus has selected other ways to lay his emphasis on characters and events. Eustathius, it seems, comes to a similar conclusion when he comments on the two-verse comparison of Hector to a star (on *Il.* 11.62-6: III.152.6-9): "Ενθα ὄρα ὡς τὸν μὲν Ἑλληνικὸν βασιλέα εἰς πλάτος διεξοδικῶς ἐξέφρασεν ὁ ποιητής, ὅπως ὠπλίζετο, ἐπὶ δὲ Ἑκτορος ἠρκέσθη παραβολῇ βραχυτάτῃ τῇ κατὰ τὴν ἀστραπὴν δηλῶσαι τὸ λαμπρὸν τῆς ὠπλίσεως, ἅμα καὶ διδάσκων μὴ χρῆναι ἀεὶ γραφικῶς ἐμπλατύνεσθαι, ἀλλὰ καὶ ἐπιτροχάδην ὅτε δέοι λαλεῖν.

In the beginning of this section I have cited some introductory phrases of lion-similes in the *Posthomeric*, phrases that I will call "units" here. So, by "unit" I mean the lion accompanied by the comparative word, and by "identical units" I mean those units in the *Iliad* and the *Posthomeric* which not only comprise the same components, but also occur in the same metrical position and may sometimes be extended in the same way. The two poems have only three units in common, which I will discuss below.

We will see to what extent Homer and Quintus — who stand so many centuries apart — are similar or differ in the way they introduce and extend their lion-similes. However, it is rather risky to trace influences judging merely by the way similes are introduced. The introductory units belong to the long poetical tradition that Quintus inherited and they are, to an extent, part of his subconscious knowledge.

Yet the first unit I am going to refer to is of particular importance, as it is not attested in any other source in the *TLG* but the *Iliad* (11.383, 12.293, 16.756<sup>30</sup>) and the *Posthomeric* (3.497). Quintus uses this unit, λέ(4—)ονθ' ὡς, in the same manner as it occurs in the *Iliad*, and also presents it in a quite similar

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<sup>30</sup> H. van Thiel's reading in *Il.* 16.756: λέονθ' ὡς δηνινθήτην.



context. I think that this affinity between the only two occurrences of the unit in Greek poetry cannot be accidental. According to Homer, then, Paris is boasting of having injured Diomedes and in his address to him he refers to the Trojans' relief as a result of Diomedes' long desired death:

*Iliad* 11.382 οὕτω κεν καὶ Τρῶες ἀνέπνευσαν κακότητος,  
οἳ τέ σε πεφρίκασιλέονθ' ὥς μηκάδες αἶγες.

In Quintus the unit mirrors the speaker's own opinion, but this time it is not uttered by an enemy whose hatred reveals appreciation of the wounded opponent, but by Agamemnon as part of his lament for Achilles (*Posth.* 3.491-492: ὀλοφύρετο δάκρυα χεύων / ὤμωξεν). The simile depicts a Greek warrior again, who is not merely temporarily defeated, as Diomedes is in the *Iliad*, but dead:

*Posth.* 3.496 δυσμενέσιν· σὺ δὲ χάρμα πεσὼν μέγα Τρωσὶν ἔθηκας,  
οἳ σε πάρος φοβέοντο,λέονθ' ὥς αἰόλα μῆλα·

The passages are closely associated as regards form, too. The syntax of *Il.* 11.383 and *Posth.* 3.497 is identical. The verses can be divided in parts, which I indicate below:

	0	1	2	3	4
<i>Il.</i> 11.383	(Τρῶες)	οἳ τε σε	πεφρίκασι	λέονθ' ὥς	μηκάδες αἶγες
<i>Posth.</i> 3.497	(Τρωσὶν)	οἳ σε πάρος	φοβέοντο	λέονθ' ὥς	αἰόλα μῆλα

*The parallel segments of Il. 11.383 and Posth. 3.497.*

The juxtaposition of the pronouns in part 1 (οἳ — σε) well expresses the hostility between the individual fighter, Diomedes or Achilles, and his foes. Note the assonance of /e/ (σε — πε-) and /o/ (ρος — φο-), between parts 1 and 2. In part 2 there are verbs significant of fright. Quintus uses a variant of the Homeric verb, but putting πάρος just before φοβέοντο, his combination of letters π, ρ and φ, still produces a sound similar to that of the verb πεφρίκασι. Part 3 contains the lion unit repeated verbatim. However, West's and Vian's reading in *Il.* 11.383 (unlike van Thiel who readsλέονθ' ὥς) and *Posth.* 3.497 isλέονθ' ὤς<sup>31</sup>. I agree with M. Campbell, who in discussion has expressed the opinion that, in order to make sense, the accusativeλέονθ' needs the rest of the verse, namely the subject μῆλα. Therefore units 3 and 4 cannot be detached and as a consequence the aspiration of the ὥς should be enough; the accent would imply that 3 is a self-contained unit. Part 4 comprises an epithet applied to herding animals, which

<sup>31</sup> Unlike van Thiel's, West's edition of the *Iliad* (Leipzig 1998) readsλέονθ' ὤς at v. 11.383 (cf. 12.293).



represent the Trojans; assonance is achieved with the endings of these epithets and nouns: -ες in μηκάδες αἶγες, and -λα in αἰόλα μῆλα.

Another unit which is identical in the *Iliad* and the *Posthomerica* is shown below:

λέ <sup>(4—)</sup> ων ὥς	
<i>Iliad</i>	
24.572	like a lion
5.299	like a lion + participle
<i>Posth.</i>	
1.277, 9.253	like a lion + against animal
2.248-249	like a lion + epithet / against animal, which
5.406-407	like a lion + epithet / participial sentence

*The unit λέ<sup>(4—)</sup>ων ὥς in the Iliad and the Posthomerica.*

In *Iliad* 24.572, λέ<sup>(4—)</sup>ων ὥς is used of Achilles in a very short simile. Even when Homer extends the λέ<sup>(4—)</sup>ων ὥς unit, it is only in order to form a slightly extended short simile by adding a participial phrase: λέων ὥς ἀλκὶ πεποιθώς (*Il.* 5.299). The Iliadic conception of this unit, then, is that it builds up a very short comparison. Quintus, on the other hand, appears to take the function of the unit further, by extending it in three different ways.

Now the third identical unit:

λέ <sup>(6—)</sup> ων ὥς	
<i>Iliad</i>	
20.164-165	like a lion / epithet + which
<i>Posth.</i>	
4.337	like a lion
3.267-268	like a lion / against animal + place

*The unit λέ<sup>(6—)</sup>ων ὥς in the Iliad and the Posthomerica.*

Quintus may restrict himself to this unit for the very brief comparison (only once in *Posth.* 4.337), but the unit has more functions. As for the extended form, the unequal length of the similes in *Posth.* 3.267-268 and *Iliad* 20.164-173 makes any comparison very difficult, but still it is clear that Quintus has no intention of copying Homer. Any echo of the Iliadic μεμάασιν / ἀγρόμενοι (20.165-166) discerned in the ἀγρευτῆσι and μεμαότας (*Posth.* 268 and 269 respectively), the latter of which belongs to the narrative following the Posthomeric simile, may not



be accidental but does not entail that Quintus rewrites Homer unimaginatively. In general, identical units do not necessarily entail close similarities between Homer and Quintus.



## I.2

## The wolf

The Posthomeric wolf-similes are at 7.504-509, describing the Achaeans, and at 13.44-48, depicting Odysseus. There are also wolves in similes with a theme other than the wolf (2.475, 3.355, 8.268, 13.133, 13.258), while there are two wolves in the narrative (10.183, 12.518), the former in a graphic description (see also p. 178 below). As a whole, the *Posthomerica* mentions the wolf nearly as many times as the *Iliad* and the *Odyssey* do together. Only once does the *Posthomerica* (12.518) coincide with the *Iliad* in both the position and the grammatical case of the word. In addition, Quintus puts almost half of his “wolves” in the position λύ(⁴—)κ-, which is very slightly favoured in his model texts; it occurs only in *Iliad* 13.103 and *h.Hom.* 5.70. Quintus does not follow prior poets in selecting epithets for the wolf. His epithets ὀβριμόθυμοι (10.183) and ὀλοοί (2.475) occur frequently in the poem, sometimes to describe other wild animals<sup>1</sup>. In particular the latter epithet is memorable thanks to its significant part in a melodious alliteration:

*Posth.* 2.475            χειμάρρους ὀμίχλην τε φίλην ὀλοοῖσι λύκοισιν

In this verse it is worth noting: (a) the internal rhyme of -οῖσι in the fifth and sixth feet, (b) the internal rhyme of -λην in the third and fourth feet, (c) the repetition of /l/ throughout the verse, and (d) the recurrence of /o/ in the second and fourth feet. Apparently, the internal rhyme and the repetition of /l/ make the unit ὀλοοῖσι λύκοισιν aurally effective and memorable.

A careful look at the sequence of the wolf-instances (not necessarily wolf-similes) will reveal an interesting arrangement of material. I will indicate the four “wolves” which represent groups of characters as *a-b-c-d* according to the order in which they appear in the text (*Posth.* 3.353-355, 7.504-509, 13.133-140, 13.258-263). They form an inner shell *b-c* and an outer shell *a-d*. The *a-d* pair (3.353f. and 13.258f.) describes harmful wolves which act alone, while the *b-c* pair (7.504f. and 13.133f.) describes jackals in disjunction from wolves. The table below demonstrates the symmetrical position of these two pairs of similes around the axis of the two occurrences of the wolf in the narrative:

<i>a</i>	3.355	
<i>b</i>	7.504-509	
	8.268-270	simile
	10.183	narrative
	12.518	narrative

<sup>1</sup> See Vian and Battegay, s.vv.



	13.44-48	simile
c	13.133	
d	13.258	

*The symmetry between the wolf in the narrative and as representing groups of characters in the Posthomerica.*

But in what way does Quintus think of the wolf and how different is his thought from that of prior poets? Homer regards wolf-similes as appropriate for the description of eager and brave warriors. The simile of the Myrmidons is very eloquent (*Il.* 16.156-163)<sup>2</sup>. As C. Mainoldi (p. 100) remarks, "aussi bien dans les comparaisons que dans l' épisode de Dolon [...] le loup chez Homère incarne les valeurs de la fureur guerrière, de la combativité, plus généralement de la sauvagerie, telle qu' elle est proposée comme modèle à des héros guerriers." Similarly, R. Buxton (1987, 64) notes that "in Homeric epic the emphasis (with the exception of the Dolon episode) is on wolves as a collectivity, fierce in the fight and so suitable for comparison to warriors." A different and very interesting view of the Myrmidons' simile is that of S. A. Nimis, who sees it as (p. 32) "a conversion of the descriptive system of the meals of heroes." He clearly summarises (p. 41) "The text tells us, "They did not eat a preparatory meal, for Achilles' actions run counter to the social cohesion implied by a meal. [...]" [...] The preparatory meal becomes transformed into a negative meal and is articulated in the text as a savage meal."

Homer also deals with the treacherous nature of the wolf in *Il.* 16.352-355 and this is one of the unfavourable characteristics mostly exploited in the post-Homeric literature<sup>3</sup>. Various writers represent the wolf as the fixed symbol of a deceitful and unjust plunderer: οἱ λύκοι φύσει ἀδικοῦντες καὶ ἀρπάζοντες ζῶσι, or in other words, ἡ μὲν γὰρ ἐν ἀδικίᾳ θηριωδία λύκους ἀποτελεῖ<sup>4</sup>. In literature there is no trace of heroism in the schemes and deeds of a wolf. It usually lurks about treacherously waiting for the right moment to act. Such is the representation of the wolf, for example, in Xenophon *Eq. Mag.* 4.18-19 and Apollonius Rhodius 2.125<sup>5</sup>. A good example can also be found in the Aesopic fables. So, in *Aesopica* 451: τὸν ποιμένα φενακίσας τῷ μηχανήματι; 97: με μακελλάριον ὄντα; 153: λύκοι ἐπιβουλεύοντες ποιμνὴ προβάτων [...] ἔγνωσαν δεῖν διὰ δόλου τοῦτο πρᾶξαι; 154: οἱ φύσει πονηροί; 156: παρὰ τοῖς πονηροῖς; 157: οἱ κακοῦργοι [...]

<sup>2</sup> See Detienne and Svenbro, p. 217.

<sup>3</sup> Mainoldi, pp. 99, 127-141 ("L' image du loup à l' époque archaïque et classique"); Buxton 1987, 60-67.

<sup>4</sup> Citations from Anonymi in Arist. *Rh.* I 2 (Rabe ed. 1896, p. 7, lines 5-6) and Proclus in Pl. *Ti.* 329f2-3 (Diehl ed. 1906).

<sup>5</sup> See Mainoldi, pp. 137-138.



πονηρεύονται; 160: δι' ὑποκρίσεως ἐνεδρεύοντα; 267: φύσις πονηρά; 366: ἀρπάζειν καὶ πλεονεκτεῖν μαθόντες. Mainoldi (pp. 206-208) sums up: "la ruse et la tromperie [...] Trahison et infidélité [...] avidité, agressivité et sottise [...] Dans la fable le loup est l' objet d' un sévère jugement moral. [...] son trait de caractère le plus évident est justement sa méchanceté". The fact that the fable contains such characteristics implies that in the folk tradition of Homer's era these features of the wolf were already widely exploited. Homer simply chose to include but not to place emphasis on these particular shades of the wolf-image in his work.

In Quintus the dominant image of the wolf is that of a predator against domesticated animals<sup>6</sup>, while five out of six animals threatened or harmed by wolves in the *Posthomerica* are sheep (83.33%). The μηλοφόνος λύκος is proverbial<sup>7</sup>. It is well depicted in Apollonius, [Oppian] and, of course, Homer<sup>8</sup>, whose Achilles speaks to Hector of the impossible friendship between the wolf and the sheep at *Il.* 22.263-264. The sheep-killing wolf also features in the Aesopic fables<sup>9</sup>. In addition, Plato (*Rep.* 3.416a) speaks of shepherd dogs that turned out to be as harmful to sheep as wolves (cf. *Aesopica* 209). This idea is very close to the Modern Greek proverb "βάλανε τὸν λύκο νὰ φυλάει τὰ πρόβατα" (they set the wolf to guarding the sheep).

As to the voracity of the wolf (*Posth.* 13.44; cf. 13.72f.), it exists in the Modern Greek idiomatic expression "πεινάω σὰν λύκος" (I am as hungry as a wolf).

Having seen the type of characters the wolf can well describe, we will now see how many characters this animal is expected to represent. Traditionally the lion and not the wolf is the solitary aggressor (Sch. *Il.* 11.72d): πρὸς τὸ πρόθυμον καὶ κατὰ τὸ πλῆθος δραστικόν· ὁ γὰρ λέων μόνος ἀγωνίζεται; Sch. *Il.* 16.352a: ὅταν ἐνὸς ἔφοδον δηλῶσαι θέλῃ, λέοντα εἰς τὴν εἰκόνα παραλαμβάνει, [...] νῦν δὲ τὴν τοῦ πλήθους ἔφοδον ἐμφῆναι βουλευθεὶς τὰ ἀγεληδὸν ἐφορμῶντα ζῶα παρέλαβε, τοὺς λύκους. Accordingly, modern scholars have also noted this difference between the two animals<sup>10</sup>. Yet in the Homeric Scholia we can see the untypical picture of the lone wolf, too (Sch. *Il.* 16.156b): ἐπεὶ πεινῶντες μὲν διασκεδάννυνται ἄλλος ἄλλοσε ἐς νομάς, ἐς ποτὸν δὲ ἄθροοι ἀπίασιν.

<sup>6</sup> *Posth.* 3.355; 7.504-505; 8.268-270; 13.44-48, 133-140, 258-263.

<sup>7</sup> See Koukoules, pp. 331, 393, 429, 489; Dimitracos, and also Babiniotis 1998, s.v. λύκος.

<sup>8</sup> A.R. 2.123; [Opp.] C. 1.432: μηλοφόνοισι λύκοις; C. 3.263; C. 3.287; also in Triph. 615-617. For wolves against sheep in Homer, see Mainoldi, p. 100; p. 137, on the verb λυκόομαι.

<sup>9</sup> *Aesopica* 153, 155, 159, 160, 209, 210, 261, 267, 365, 366, 451, 453. See Mainoldi, p. 206.

<sup>10</sup> Mainoldi, pp. 100f.; Detienne and Svenbro, p. 216; Schnapp-Gourbeillon 1981, 50f.; for wolves as co-operative, see Buxton 1987, 62.



Quintus adopts the picture of wolves as a pack in the majority of his wolf examples. So, the Achaeans form half of the narrative referents, while if there is any close correspondence to be seen between the simile starting at 3.353 and narrative, then Quintus also thinks of the Trojans as threatening wolves having brought death upon Achilles, whose body is seen as a slaughtered sheep.

In the *Posthomeric*, though, there is an exceptional wolf-simile describing Odysseus. In imagining Odysseus as a wolf (and, in an indirect way, Neoptolemus in 8.268), Quintus deviates considerably from the epic norm, because there is no other example of a wolf-simile depicting a human individual in epic poetry. Quintus here consciously distinguishes himself from the preceding writers. This contrast in his poem between the traditional use of the wolf to indicate a number of characters and the exception of the single wolf, makes clear the poet's intent to accentuate his exceptional simile. Quintus uses it for a very important character at a crucial moment in the sack of Troy. Odysseus is the first to emerge from the Horse, and the simile describes that exact moment:

*Posth.* 13.42

ἀμφὶ δὲ πάντη

Τρῶας παπταίνεσκεν, ἐγρηγορότ' εἴ που ἴδοιτο.  
 Ὡς δ' ὅταν ἀργαλέῃ λιμῷ βεβολημένος ἦτορ  
 ἐξ ὀρέων ἔλθῃσι λύκος χατέων μάλ' ἐδωδῆς  
 ποίμνης πρὸς σταθμὸν εὐρύν, ἀλευόμενος δ' ἄρα φῶτας  
 καὶ κύνας, οἳ ῥά τε μῆλα φυλασσέμεναι μεμάασι,  
 βαίνει ποσσὶν ἔκκηλος ὑπὲρ ποιμνήιον ἔρκος·  
 ὥς Ὀδυσσεὺς ἵπποιο κατήιεν.

Quintus, then, is becoming un-Homeric in applying a wolf-simile to an individual, that is, in preferring a wolf to a lion for his image. He attributes to his wolf not the heroic thirst for war as seen in the Homeric picture of the Myrmidons, but the unfavourable characteristics as seen in *Il.* 16.352-355 and mostly in later writers.

But where does he take the idea of the lone-wolf from? In fact, the *Iliad* contains a solitary "wolf": Dolon dressed in the skin of a wolf for his night expedition to the camp of the Achaeans. There is another source from which Quintus definitely knew the lone wolf as a figure of isolation, or rather as a savage outsider: it is the predominant (as research has shown) figure of werewolves or wolves in rites of initiation and "in tales of banishment and transgression"<sup>11</sup> Furthermore, in a quite interesting comparison, Solon (24 Diehl) presents his isolation among enemies as that of a solitary wolf<sup>12</sup>.

<sup>11</sup> The citation from Buxton 1994, 201; 1987, 63; Detienne and Svenbro, pp. 227f.; Keller vol. II, index, under "wolf"; Mainoldi, pp. 11f.; on wolves and werewolves, see Burkert, pp. 83f.

<sup>12</sup> See Mainoldi, p. 128.



Finally, the lone wolf as a predator is a common figure in fable<sup>13</sup>, although the special characteristics of animals are in general described in a more emphatic way if the fable treats individuals and not groups as typical examples of the species. In my opinion, by comparing Odysseus to a wolf at this special moment in the sack of Troy, Quintus may well be evoking the reader's sense of justice. Thus, as often happens in fables, there might be a moral tone in Odysseus' image, a disapproval for the wolf's deed. For example in the *Aesopica* 452 (λύκος καὶ ὄνος δικαζόμενοι) we read: προσποιούμενος δῆθεν δικαιοσύνην [...] τοῖς τῶν ἀνθρώπων ἀδικωτάτοις, οἳ τὰ τῶν πλησίον ἀρπάζοντες ἐπισεμνολογοῦσι τὴν πρᾶξιν, καὶ λόγοις ἀδικωτέροις δικαιοσύνην τὴν ἀδικίαν δοκεῖν ἀποδεικνύειν ἐπιχειροῦσιν.

A similar disapproval might have also coloured Quintus' picture of wolves against a calf in the mountain, when he refers to the Achaeans who took Astyanax away from Andromache to kill him:

*Posth.* 13.258      ἥντε πόρτιν ὄρεσφι λύκοι χατέοντες ἐδωδῆς  
                          κρημνὸν ἐς ἡχήμεντα κακοφραδίῃσι βάλονται  
                          μητρὸς ἀποτμήξαντες ἐνυλαγέων ἀπὸ μαζῶν

The picture is close to the following passage by Aeschylus<sup>14</sup>:

*Supp.* 350      ἴδε με τὰν ἱκέτιν φυγάδα περίδρομον,  
                          λυκοδί<ω>κτον ὥς δάμαλιν ἀμ πέτραις  
                          ἡλιβάτοις

It is tempting to remember that in the *Iliupersis*, Odysseus is responsible for the death of Astyanax (*EGF, Procli Iliupersidos Enarratio*)<sup>15</sup>:

*fr.* 30              καὶ Ὀδυσσέως Ἀστυάνακτα ἀνελόντος,  
                          Νεοπτόλεμος Ἀνδρομάχην γέρας λαμβάνει.

Consequently, Quintus' account of the wolves taking the calf away to kill it cannot but recall the association of Odysseus with the event and so create an interaction between the two similes of Book 13, namely of Odysseus at vv. 44-48 and of the Greeks at 258-263.

Quintus' Odysseus seems to have strong affinities not only with the fable but also with the figure of Dolon in both Book 10 of the *Iliad* and the tragedy *Rhesus*<sup>16</sup>. In Book 10 of the *Iliad*, that is the Doloneia, Dolon is wearing a wolf-skin in his night expedition to the camp of the Achaeans (*Il.* 10.334). There are

<sup>13</sup> See *Aesopica* pp. 729-730, index, under λύκος.

<sup>14</sup> For a discussion of the passage, see Mainoldi, pp. 130f.

<sup>15</sup> On the various versions of the death of Astyanax, see Vian, notice on *Posth.* 14 (vol. III, pp. 125-126); Fenik 1964, 13 n. 2.

<sup>16</sup> Gernet, pp. 125-139; Mainoldi, pp. 18-22. For a bibliography on *Iliad-Rhesus* parallels, see Fenik 1964, 27 n. 1. On the iconography of Dolon the wolf, see D. Williams 1986, 660-661; Lissarrague, pp. 3-5.



more examples of animal-attire in this Book; so, in verses 23-24 and 177-178, Agamemnon and Diomedes respectively put on a lion-skin, while in verse 29 Menelaus puts on a leopard-skin. It is precisely for this reason that B. Fenik believes that "it is over-ingenious to seek any symbolism in the garbs themselves, or implied comparison between the persons wearing them."<sup>17</sup> It is true, though, that after putting the lion-skin on, Diomedes is compared to a lion (297) and this lion-simile is central in the structure of the scene. Odysseus' κυνέη<sup>18</sup>, stolen by Autolycus, is also conspicuously significant in the scene, which runs thus:

*Iliad 10*

- 177-178 Diomedes is putting on the **lion-skin**
- 183-186 **dog-simile** of the Greeks
- 220 of Diomedes: Νέστορ, ἔμ' ὀτρύνει κραδίη καὶ θυμὸς ἀγήνωρ
- 244 of Odysseus: οὐδ' ἔμ' ὀτρύνει κραδίη καὶ θυμὸς ἀγήνωρ
- 261-271 Odysseus is putting on the κυνέη stolen by Autolycus
- 297 **lion-simile** of Odysseus and Diomedes
- 319 of Dolon: Ἔκτορ, ἔμ' ὀτρύνει κραδίη καὶ θυμὸς ἀγήνωρ
- 334 Dolon is putting on the **wolf-skin**
- 360-362 **dog-simile** of Odysseus and Diomedes

*The structure of Il. 10.177-362.*

The lupine form of Dolon is intimated already in the dog-simile starting at v. 183, where he is compared to a beast threatening sheep at night. The threat is nullified in the succession of similes: after the alertness of shepherds and dogs in the dog-simile (183-186), the lion-simile at 297 leaves hardly any latitude for the beast to succeed. Before the confrontation he claims to have κραδίη καὶ θυμὸς ἀγήνωρ (319), exactly as his opponents have (220, 244)<sup>19</sup>. In vain; the lot of Dolon has been predetermined even before he puts on the wolf-skin at line 334. The second dog-simile is more than clear: Dolon is now seen in the form of a helpless deer or hare. By inference, if the wolf-skin is supposed to play any role, then its particular position in the scene reinforces the vain nature of Dolon's attempt to harm the enemy.

<sup>17</sup> 1964, 60 n. 3; see also p. 60; cf. Hainsworth 1993, on *Il.* 10.21-24, 29, 334-335. For Diomedes' attire, see Boardman and Vafopoulou-Richardson, p. 408: "No artist shows the lionskin given him [sc. Diomedes] by Homer (*Il.* 10.177-8) before the Dolon expedition".

<sup>18</sup> See Schnapp-Gourbeillon 1981, pp. 108-109. For a ritual aspect in the helmets given to Diomedes (10.257-259) and Odysseus see Gernet, p. 129, 129 n. 48. Cf. Wathelet, pp. 219 n. 23, 220; Bernacchia, p. 43, 43 n. 4.

<sup>19</sup> On the frequency of the phrase in Homer, see Danek 1988, appendix, nn. on vv. 220, 244, 319. On the ὕβρις, "la perversa euforia e arroganza" of Dolon (as well as of Hector and Rhesus) in the drama, see Albin 1993, 83.



There is a subtle irony in the Homeric presentation of both Dolon and Odysseus as wily wolves. It seems erroneous to argue that δόλος is manifest only in the etymology of the name of Dolon, and that there is no indication that the concept of wolf is here associated with δόλος. According to Mainoldi (p. 20), for example, the characteristics of the wolf that became prominent later (le rusé, le trompeur) can be traced in the figure of Dolon as he is described not in the *Iliad* but in the *Rhesus*. On the other hand, A. Burlando (p. 266) rightly notes that "Il travestimento in lupo, il rapporto simbiotico tra uomo e animale potrebbero tradire (e giustificare) l'origine di un nome, difficile altrimenti da portare."

As to Odysseus, on a unique occasion in the *Iliad* his grandfather Autolycus is mentioned; he stole the leather cap that Odysseus is now putting on. This information alludes to Autolycus' notorious excellence in stealing and deceiving, qualities that the *Odyssey* as well as the post-Homeric literature deals with. For example we read: Αὐτόλυκόν τε [...] / [...] ὃς ἀνθρώπους ἐκέκαστο / κλεπτοσύνη θ' ὄρκῳ τε· (*Od.* 19.394-396), or οὗτος ὁ Αὐτόλυκος κλεπτοσύνη πάντα ὑπερέβαλε (Tz. in Lyc. 344). O. Touchefeu (p. 56) gives a concise description of Autolycus: "A. apparaît comme une sorte de brigand du Parnasse, qui surpasse tout le monde en piraterie et en parjure [...] il possède la faculté de rendre invisibles les objets dérobés [...] et de changer l'apparence des animaux volés"<sup>20</sup>. In the *Odyssey* it is Autolycus who chooses the name "Odysseus" for his grandson. It is a name that reveals much about Autolycus' life and links the baby who will be called Ὀδυσεύς, that is "the Hater" or "the Hated" (see LSJ s.v. \*ὀδύσσομαι), to his grandfather. "Autolycus is thus the prototype of Odysseus' personality seen in its most negative aspect. [...] The inauspicious quality of anyone whose name is "Wolf" is too evident to need elaboration".<sup>21</sup>

*Od.* 19. 407            πολλοῖσιν γὰρ ἔγωγε ὀδυσσάμενος τόδ' ἱκάνω,  
                          ἀνδράσιν ἠδὲ γυναιξὶν ἀνὰ χθόνα βωτιάνειραν·  
                          τῷ δ' Ὀδυσεὺς ὄνομ' ἔστω ἐπώνυμον.

Thus, a model descendant of not just a wolf-type person but of "the very wolf"<sup>22</sup>, Odysseus is ready for the confrontation with Dolon the wolf in the *Iliad*. W. B. Stanford (1963, 15) points out Homer's play upon the names: "Dolon, son of Eumedes [...] There is irony, too, in Dolon's name — "Wily-man, son of Good-planner"; for this Wilyman was doomed to meet a wilier man in the grandson of

<sup>20</sup> See Smith s.v.; Roscher s.v.; Marót, *passim*.

<sup>21</sup> J. Russo *et al.* 1992, on *Od.* 19.394 (see also n. on *Od.* 19.407); Burkert, p. 131. For "the fact that Homer gives no hint of any relationship between Odysseus and Autolycus", see Stanford 1963, 11 (cf. 8f., 37f.).

<sup>22</sup> J. Russo *et al.* 1992, on *Od.* 19.394.



that Autolycus whose name Homer has mentioned (perhaps with studied casualness) shortly before."<sup>23</sup>

While in the *Iliad* Dolon wears a wolf-skin, in the *Rhesus* he appears "in a full wolf-suit"<sup>24</sup>. When the Chorus are asking Dolon about his outfit, the πεδοστιβῆς σφαγεύς (*Rh.* 254) speaks of an attire

*Rh.* 205                      πρέπουσαν ἔργωι κλωπικοῖς τε βήμασιν.

The function of the wolf-image is clearer than in the *Iliad* and reflects the wily concept of the animal. Dolon goes on to give details (208f.):

*Rh.* 211                      τετράπουν μιμήσομαι  
                                 λύκου κέλευθον πολεμίοις δυσεύρετον,

*Rh.* 215                      τῇιδε σύγκειται δόλος.

In addition, the *Rhesus* contains one more significant image, not in a simile but in the dream of Rhesus' charioteer. It is narrated instead of the expected account of the death of Rhesus (780f.). Odysseus and Diomedes are likened to wolves in a dream that mirrors real facts<sup>25</sup>:

*Rh.* 780                      καί μοι καθ' ὕπνον δόξα τις παρίσταται·  
                                 ἵππους γὰρ ᾗς ἔθρεψα κάδιφρηλάτουν  
                                 ῥῆσωι παρεστῶς εἶδον, ὥς ὄναρ δοκῶν,  
                                 λύκους ἐπεμβεβῶτας ἐδραΐαν ῥάχιν·

It was Dolon the wolf who asked for the horses of Achilles (*Rh.* 181-182, cf. *Il.* 10.321-323), and now it is Odysseus the wolf who rides the horses of Rhesus. In this deeply ironic shift of expectations, Odysseus forms the antithesis of Dolon. Odysseus' role in this drama and in particular "the roles of Dolon and Odysseus" as "gradually and ironically become reversed", have been adequately discussed<sup>26</sup>.

In the *Posthomerica*, there is an allusion to the expedition which is described in the Doloneia. Odysseus refers to it during the debate over the armour of Achilles<sup>27</sup>. Quintus' Odysseus does not have to confront Dolon the wolf, as he did in the aforementioned works; here the grandson of Autolycus *is becoming* the wolf himself. Μῆτις presupposes δόλος<sup>28</sup>, but not necessarily the other way round. This is the reason why the δόλος of Dolon in the *Rhesus* and his

<sup>23</sup> Cf. Elderkin, p. 349, 349 n. 3: "Although Homer does not play upon the name, there is perhaps an intimation that Dolon's craftiness was a family tradition."

<sup>24</sup> Burnett, p. 22; see also 22 n. 27. Fenik 1964, 60 n. 3. Cf. Sch. Eur. *Rh.* 210 Dindorf; Murray, on *Rh.* 150f.; W. H. Porter, p. XI; also on *Rhesus* 210f.

<sup>25</sup> See Albini, p. 86. For a discussion of the dream, see Paduano, p. 27; Rosivach, p. 68; Burnett, pp. 34-35, 34 n. 66; Wathelet, p. 225; Bernacchia, pp. 48-49; Burlando, pp. 272-273.

<sup>26</sup> Citation from Parry, p. 286. See Stanford 1963, 263 n. 21; Paduano, pp. 22-23; Bernacchia, p. 47.

<sup>27</sup> *Posth.* 5.253-255; see Vian ad loc.

<sup>28</sup> See Detienne and Vernant, pp. 21, 23 n. 3, 125.



thoughtlessness in the *Iliad* (10.350: ἀφραδίησιν) prove to be ineffectual<sup>29</sup>. The thoughtlessness of Homer's Dolon is in contrast with the thoughtfulness of Quintus' Odysseus, too. Calchas applies the term εὐφρονέοντι (12.53) to Odysseus and regards it as a requirement for the success of the treacherous plan. It is in the figure of the resourceful Odysseus that δόλος proves to be fruitful. As Campbell points out, "Calchas is now prepared with Odysseus' backing to press unequivocally for δόλος, which is now intimately fused with μῆτις"<sup>30</sup>. Quintus' Odysseus, whether he was consciously designed or not to be presented like that, constitutes a foil to Dolon. While the Trojan spy failed to accomplish his plans against Odysseus and Diomedes in both the *Iliad* and the *Rhesus*, Odysseus, Dolon's epic and dramatic opponent, succeeds in accomplishing his own plans in the *Posthomerica*. Most importantly, he succeeds by being granted his opponent's own device: the form of the lone wolf.

Quintus has good reasons to go against tradition: a lion-simile here would be improper, because the choice of his theme is not a matter of the antithetical relationship between εἷς and πλῆθος. The lion has always been the symbol of power and valour, while Odysseus is the only person to give form and matter to Calchas' advice to abandon the brave way in the attempt to conquer Troy (*Posth.* 12.23f.)<sup>31</sup>. Δόλος is adopted instead, which cannot be in accordance with the lion-similes that have described the brave way of acting throughout the poem. By suggesting the construction of the Horse, Odysseus maintains that the heroic, namely the lion's way, is fruitless. He supports this openly in a speech to Neoptolemus (12.77-81), who strongly opposes the use of cunning. Traits of a healthy reaction to the ἀπάτη of Odysseus, as this reaction is expressed in *Posth.* 12.67-72 and described in *Posth.* 12.84-92, are also found in the words of Rhesus to Hector in the *Rhesus*<sup>32</sup>:

*Rh.* 510                    οὐδεὶς ἀνὴρ εὐψυχος ἀξιοῖ λάθραι  
                                  κτεῖναι τὸν ἐχθρόν, ἀλλ' ἰὼν κατὰ στόμα.  
                                  τοῦτον δ' ὃν ἵζειν φῆις σὺ κλωπικὰς ἔδρας  
                                  καὶ μηχανᾶσθαι, ζῶντα συλλαβὼν ἐγὼ  
                                  [...]  
                                  στήσω πετεινοῖς γυψὶ θοινητήριον.

<sup>29</sup> See Lissarrague, p. 5. For Odysseus' μῆτις see Detienne and Vernant, p. 18 and in the index, under "Odysseus".

<sup>30</sup> 1981, *Commentary*, on *Posth.* 12.51; see n. on *Posth.* 12.53.

<sup>31</sup> See Campbell 1981, *Commentary*, on *Posth.* 12.21-65; *EGF, Ilias Parva F fr.* 10 and 'HOMERUS' *F fr.* 25.

<sup>32</sup> On the objections of Neoptolemus see Bezantakos 1992, 155; Campbell 1981, *Commentary*, on *Posth.* 12.66-103. Cf. Murray, on *Rhesus* 518 (typed as 528): "Rhesus shows the simple courage of a barbarian in his contempt for the ruses of Odysseus".



There is no doubt that Aias, who as it seems would have shared Neoptolemus' contempt for cunning, did not exaggerate in his emotional outburst against Odysseus in Book 5: φρένας αἰνέ (181), σοὶ ἀμφιμέμηλε δόλος καὶ ἀτάσθαλα ἔργα (190), δολοφροσύνησι (210), δολομήτα καὶ ἀργαλεώτατε πάντων (292). We might see traces of this contempt for Odysseus' cunning in the silent sympathy of the Greeks for Aias (and perhaps their disapproval of Odysseus' victory?) in 5.329-331: ἀμφὶ δ' ἑταῖροι / ἀχνύμενοί μιν ἄγεσκον εὐπρώρους ἐπὶ νῆας / πολλὰ παρηγορέοντες<sup>33</sup>. Aias' charges remind one of the fact that Odysseus is the cunning character *par excellence* not only in the *Posthomerica* but in Greek literature in general<sup>34</sup>.

To sum up, Quintus' "wolf" represents the lone predator, a quite common figure in the fable. The wolf-image serves effectively the concept of Odysseus as the reminiscence and foil of the ineffectual Dolon, the other lone wolf of epic. Given that Odysseus' deeds rely on δόλος, no lion-simile or other could suit the context better than the wolf-simile. The poet is aware that his theme is un-Homeric and against the fixed idea that the Scholiasts have built. He is making the most of this for the benefit of his poetry in terms of emphasis. We may suppose, then, that Quintus is innovating in his wolf-image for the sake of communicating his material more effectively.

But is Quintus an innovator? We cannot really be sure to what extent he is one. It has been shown above that Odysseus has been thought of as a person with inherited lupine characteristics as early as the *Iliad*. In the *Rhesus* we saw that Odysseus and Diomedes are dreamt of as wolves. After the *Posthomerica*, Odysseus appears along with Menelaus in a wolf-simile composed by Triphiodorus. In lines 615-617 of his poem, the two heroes dash upon Deiphobus like wolves against sheep that are not guarded<sup>35</sup>:

Triph. 615                   καρχαλέοισι λύκοισιν εἰκότες, οἳ θ' ὑπὸ νύκτα  
                                  χειμερίην φονόωντες ἀσημάντοις ἐπὶ μήλοις  
                                  οἷχονται, κάματον δὲ κατατρύχουσι νομήων.

The extant Greek tradition lacks further examples, but it is very likely that we may be moving in the right direction if we endeavour a reconstruction by looking into Latin. There, Statius compares Odysseus and Diomedes during their

<sup>33</sup> See Combellack, p. 13, who does not refer to the argument for the armour, but thinks that Aias is the favourite character of Quintus.

<sup>34</sup> Grant, p. 38: "Among men, the "professional" tricksters are few — Autolycus, the cattle-lifter, Sisyphus [...] and the "wily Odysseus" — all three connected by curious mythological ties." Cf. *Od.* 9.19: εἴμ' Ὀδυσσεὺς Λαερτιάδης, ὃς πᾶσι δόλοισιν / ἀνθρώποισι μέλω; Hector's description of Odysseus in *Rh.* 498f. See Fenik 1964, 22; Stanford 1963, 66f. (Ch. V: "The Untypical Hero"); 90f. (Ch. VII: "Growing Hostility"); 102f. (Ch. VIII: "The Stage Villain").

<sup>35</sup> Gerlaud ed. 1982, on Triph. 615-617, 615, 616 (for all these notes see p. 162).



mission to find the disguised Achilles on the island of Skyros to wolves on a winter night<sup>36</sup>:

*Ach.* 1.704                      procedunt gemini ceu foedere iuncto  
    hiberna sub nocte lupi: licet et sua pulset  
    natorumque fames, penitus rabiemque minasque  
    dissimulant humilesque meant, ne nuntiet hostes  
    cura canum et trepidos moneat uigilare magistros.  
    sic segnes heroes eunt

(Méheust ed. 1971)

It is remarkable that both the wolf-simile for Odysseus in the *Posthomerica* (see also the narrative in 13.36f.) and the one for Odysseus and Diomedes in the *Achilleid* emphasise the cautious and consequently silent movements of the wolf. Ovid uses another very short but eloquent simile of silent wolves in order to describe the unheroic way the Roman citadel is entered in the night, when one of the doors is opened by a traitor to the enemy<sup>37</sup>:

*Met.* 14.778                inde sati Curibus tacitorum more luporum  
    ore premunt voces et corpora victa sopore  
    invadunt portasque petunt

(Anderson ed. 1991)

Hence, both Quintus and the Latin poets must have known Greek texts of the Epic Cycle which are now unknown to us. In those, there must have been comparisons of the treacherous conquerors of cities (perhaps of Troy specifically) to silent and cautious wolves. It also seems very likely that there were Greek wolf-similes applied to Odysseus and Diomedes in some of the various missions they commonly undertook<sup>38</sup>. In addition, though no individual is compared to a wolf in the extant Greek epic save Odysseus in the *Posthomerica*, there may have been some examples in texts we no longer have. This may be indicated in the fact that there are several examples of individuals compared to wolves in Latin similes, though in most of these examples the wolf is not the theme of the simile<sup>39</sup>. For example, Diomedes is thought of as a wolf in Horace:

*Carm.* 1.15.27                ecce furit te reperire atrox  
    Tydides, melior patre,

<sup>36</sup> Dilke, on Stat. *Ach.* 1.704f. Compare *Ach.* 1.705 to A.R. 2.124: ἡματι χειμερίῳ; Triph. 615-616: ὑπὸ νύκτα / χειμερίην.

<sup>37</sup> Bömer 1986, on Ov. *Met.* 14.778-780. Note the similarity between "corpora victa sopore" (Ov. *Met.* 14.779) and εὔτε γὰρ ὕπνος ἔρυκεν ἀνὰ πτόλιν ἄλλοθεν ἄλλον (*Posth.* 13.21), used in the same context.

<sup>38</sup> On their common activity, see Camporeale, pp. 978-979.

<sup>39</sup> See *TLL* VII.2 s.v. lupus (no. 3: comparationes et parabolae).



quem tu, cervus uti vallis in altera  
visum parte lupum graminis immemor  
(Bailey ed. 1995)

It has been written that "Horace characteristically thinks of the wolves of his native land rather than of lions or panthers"<sup>40</sup>. Is this all that lies behind the choice of the "wolf", though? It is true that the simile describes Diomedes as brave and not as treacherous. Nevertheless, the aforementioned comparison may owe its existence to the wily wolf-similes in which Diomedes has a part along with Odysseus. I have stressed above that Odysseus, the notorious trickster, is the ideal person to be compared to a wolf. It is also true that he plays the most significant role in these (usually nocturnal) missions, no matter if Diomedes chose him, and not vice-versa, as a comrade in the Doloneia<sup>41</sup>. It seems plausible that the wolf-similes applied to Odysseus and Diomedes have contaminated the straightforward Diomedes to such an extent that he can be thought of as a wolf even from a different view: not as the treacherous character but as the brave warrior.

The question is whether Odysseus himself had been compared to a wolf before Quintus. Did Greek literature really wait so long for such a successful and natural simile, given that: (a) wolf-similes of Odysseus and Diomedes existed, and (b) there are traits of this comparison of Odysseus as early as his association with Autolycus in the *Iliad*? A third point can be added to this data: Odysseus is an ideal candidate for the wolf-image not only because he fulfils the notorious lupine characteristics, but also because his adventures have parallels to the well-known lupine rituals. W. Burkert examines this last aspect in the chapter on werewolves in his book *Homo Necans*. He says (p. 133): "Whatever these specific parallels prove or make probable, more important yet is the fact that the structure of Odysseus' "sufferings" quite obviously corresponds to the werewolf pattern that turns up again and again from Delphi to Mount Lykaion." Closer to our discussion is the fact that scholars have traced elements of lupine ritual and of sacrificial ceremonies both in the Doloneia and the *Rhesus*<sup>42</sup>. By inference, it is very likely that a simile of this nature for Odysseus has been written before, considerably early, maybe before the Classical period. And it seems unlikely that Quintus decided to place the wolf-simile in a new context: the walled city at night is very much like a sheepfold, and Quintus has exploited this similarity several times. For example, τοὺς δ' ἔλσας ἀνὰ ἄστν, νομεὺς ὥς αἰόλα μῆλα (*Posth.* 3.369), or ἔσω πυλέων ἀφίκοντο, / πόρτιες εὖτε [...] ἢ σύες (8.237-238). In the simile at *Posth.*

<sup>40</sup> See Nisbet and Hubbard, on Hor. *Od.* 1.15.29.

<sup>41</sup> See Wathelet, p. 216 n. 10.

<sup>42</sup> See, for example, Burlando, pp. 269f.; Elderkin, p. 350 (cf. Burnett, p. 24, 24 n. 31); Bernacchia, p. 41 (cf. 43f.); Wathelet, p. 229 (for Dolon and Apollo see p. 220 and 220 n. 25). On the other hand, Schnapp-Gourbeillon (1982, 64) expresses a more cautious view.



7.486-492, where dogs and shepherds chase lions away from the sheepfold, it is noticeable how the adverbial phrase ἀπὸ σταθμοῖο (486) corresponds to the phrase ἀπὸ τείχεος (485). Similar is the significance of the phrase σταθμοῖς ἐνι at *Posth.* 13.157, in a simile that describes events in the city. Thus, this starting moment of the capture of Troy in Book 13 may be the most appropriate instance for such a simile for Odysseus, who is ὁ πολίπορθος αἰεὶ λεγόμενος<sup>43</sup>. I have noted that Quintus must have known a wolf-simile in this context (cf. Ovid).

However, despite the high possibility for a wolf-simile for Odysseus in tradition, it seems that Quintus' model must have described Odysseus, but not only Odysseus (cf. Statius, Ovid). I hope that the text can corroborate my strong impression. A few lines before the single wolf-simile in the *Posthomerica* we read of Odysseus:

*Posth.* 13.35

ὃ δέ σφεας ὀτρύνεσκεν

ἦκα καὶ ἀτρεμέως ἐκβήμεναι· οἳ δ' ἐπίθοντο

The reader anticipates a simile for the Greeks emerging from the Horse ἦκα καὶ ἀτρεμέως, quietly and fearlessly. Instead, one sees that the requirement of silence is met by Odysseus himself in a simile applied to him personally (44-48), while the sentence οἳ δ' ἐπίθοντο weakly corresponds to the simile that directly follows the wolf-simile: it is the wasp-simile that refers to the Greeks collectively, but emphasises the psychology, not the silent movement (far from that) of the obedient warriors (55-57). The case may well be that Quintus is creating not the first but one more wolf-simile for Odysseus. But he may well be original in modifying the simile which he inherits, which is a collective simile describing Odysseus and others. By focusing on this single character at this crucial moment, the poet dramatises this fleeting moment; he visualises and enhances the pathos of the destruction which is to follow.

As a conclusion to this section I would like to discuss the role of the wolf in the *Posthomerica* as a whole. In the previous section we talked about role reversals and especially in the case of Neoptolemus we saw the bereaved lion-whelp and the lion which causes bereavement both in one person. There, the bereaved whelp expresses strong feelings which help make the reversal of roles particularly intense. Here, we also see the wolf as a parent whose young are in danger at 7.504-509 and on the other hand as a predator at 13.44-48. However, in their most difficult position the wolves are described (not by the hunters, as it seems, but by the narrator) as ἀναιδεῖς ληισταὶ μῆλων. This description explains the attitude of the hunters and why they behave as they do, but its main function is to undermine the wolf's parental care. No emotion expresses this care, after all.

<sup>43</sup> EGF, 'HOMERUS' F, fr. 25.



The Greeks as wolves are not even psychologically bent. Quintus invites no sympathy for the wolves who are still shown as ἀναιδεῖς even in their most unfortunate moment. I have already suggested that through his wolf-images the poet appeals to the reader's sense of justice; I here corroborate that suggestion by saying that through 7.505 Quintus voices his criticism and indignation. The lupine δόλος is the key to the fall of Troy and the wolf is Quintus' toughest and most disagreeable animal.



## I.3

## The jackal

Quintus has two jackal-similes. The first one describes the jackal alone and refers to Thrasympedes and Phereus (2.298-300); the second simile is about jackals or wolves and depicts the Achaeans (7.504-509). In addition, three similes of other themes mention the jackal in order to represent the Trojans (6.132) or the Achaeans (9.241, 13.133). Finally, there are three examples in the narrative (5.18, 10.181 and 12.518). The word “jackal” occupies various positions in the verse, the fourth and fifth feet excepted. Half the instances are divided into pairs: (3—)θῶες (5.18, 12.518) and θῶ(3—)εσσι(ν) (6.132, 7.504). The first of these pairs is followed by the epithet ἀναιδέες<sup>1</sup>, while the jackals on the ζωστήρ of Philoctetes are called σμερδαλέοι (10.182). In the *Iliad* they are δαφουνοί (11.474) and ὠμοφάγοι (11.479), while the scholiast notes that οἱ θῶες ζῶα ἄλκιμα καὶ εὐκίνητα (Sch. *Il.* 13.103c); in particular this comment may be of Homeric influence, since in the apodosis of the Iliadic jackal-simile, Homer describes the Trojans as ἄλκιμοι (11.483).

It is noteworthy that in an effort to show how the simile corresponds to the narrative, the Homeric Scholia see the unique jackal-simile in the *Iliad* as, among other functions, reinforcing the phrase πολλοί τε καὶ ἄλκιμοι: μερική ἢ παραβολή πρὸς [...] καὶ πρὸς τὸ πλῆθος τῶν βαρβάρων (Sch. *Il.* 11.475b). As in the *Iliad*, all jackals in Quintus' similes refer to groups of characters.

The Achaeans form 60% of the characters described as jackals in similes, or more precisely 80%, taking the individuals Thrasympedes and Phereus into account. There is a nexus of relationships among the four similes. Let us designate them as *a-b-c-d* according to the order they occur in the text (*Posth.* 2.298-300, 7.504-509, 9.240-244, 13.133-140). Then the four components are related according to this scheme: *a-c*, *b-d* and *b-c*. In the similes of the first pair the plans of the jackal are thwarted due to the sudden appearance of a lion. Nevertheless, despite the similarity of these scenes, the jackal within this pair of similes progresses to a more active and threatening role: the object of its attack changes from the dead deer of simile *a* to the resisting swine of simile *c*. *Posth.* 6.132 is another simile which deals with the idea of the jackal's inferiority to the lion, but includes no hostility or threat<sup>2</sup>. It is the only simile where the jackal does not refer

<sup>1</sup> Cf. Opp. *H.* 2.625: θῶες [...] ἀναιδέες (*H.* 2.615: θῶας ὑπερφιάλους); [Opp.] *C.* 4.213: θῶας ἀναιδέας.

<sup>2</sup> Eust. on *Il.* 11.481 (III.234.17-19): καὶ Ἀριστοτέλης μὲν θῶας πολεμίους εἶναι λέοντι ὕστερον ἰστόρησε, πρὸ δὲ ἐκείνου Ὅμηρος οἶδεν αὐτό. Cf. *Aesopica* 347 (Babrius 105); Arist. *HA*610a13-14: πολέμιοι δὲ καὶ ὁ λέων καὶ ὁ θῶς ἀλλήλοις ὠμοφάγοι γὰρ ὄντες ἀπὸ τῶν αὐτῶν ζῶσιν; 630a10-11: πολεμοῦσι δὲ [sc. οἱ θῶες] τοῖς κυσὶ καὶ τοῖς λέουσιν.



to the Achaean side but to the Trojans and to Eurypylus. There the contrast between jackals and lions serves only the poet's intent to praise the excellence of Eurypylus. In the similes of the second pair the jackals, as we have already seen, appear in disjunction from wolves. Their metrical position in 7.504 and 13.133 is similar: θώ<sup>(3—)</sup>εσ(σ)ι(ν) [...] <sup>(5—)</sup>ἦέ λύκοισι. Another link is traceable between the similes of the inner shell — *b* and *c* — in which there is a remarkable inversion of roles. From a state of defending their young against human attack (7.504-509), the jackals progress to a state of causing similar distress to swine:

The lexical similarity between the two similes and their apodoses consists of the following: ἐν ὄρεσιν, σκύμνοισι, ἐσσυμένως, μίμνον (7.504-511) ≈ ἐν ὄρεσσι νεηγενέων ἀπὸ τέκνων, ἐσσύμενος, μίμνε (9.240-245).

a) the first simile shows the jackals not daring to come close to a deer because they feel fear for an approaching lion:

The image of jackals busy about a stag refers to *Il.* 11.474-481<sup>3</sup> and 13.102-103 (cf. *Posth.* 4.220-223, 8.175-180). The simile particularly summarises the Iliadic jackal-simile (11.474-481), where jackals are seen ἀμφ' ἔλαφον κεραὸν βεβλημένον, [...] ἐπὶ τε λῖν ἥγαγε δαίμων / σίντην· θῶες μὲν τε διέτρεσαν, αὐτὰρ ὃ δάπτει. It is worth noting the phrase ἀμφ' ἔλαφον at the beginning of the second verse in both similes. The image is also reminiscent of Opp. *H.* 2.614f.: ὦδε καὶ ἐν ξυλόχοισιν ἔχει φάτις ἀγρευτῆρων / θῶας ὑπερφιάλους ἔλαφον πέρι ποιπνύεσθαι / ἀγρομένους.

*Posth.* 7.504      ἄλλ' ἔμενον θώεσιν ἐοικότες ἢ λύκοισι,  
μήλων ληιστῆρσιν ἀναιδέσιν, οὓς τ' ἐν ὄρεσιν  
ἄντρων ἐξελάσωσιν ὁμῶς κυσὶν ἀγροιώται  
ἰέμενοι σκύμνοισι φόνον στονόεντα βαλέσθαι



ἔσσυμένως, τοὶ δ' οὐ τι βιαζόμενοι βελέεσσι  
 χάζοντ', ἀλλὰ μένοντες ἀμύνουσι<ν> τεκέεσσιν·

The simile describes the Greeks fighting from their wall against Eurypylus and the Trojans. The verbs emphasise the animals' resistance: ἔμενον, οὐ [...] χάζοντ', ἀλλὰ μένοντες ἀμύνουσι<ν>. We note the succession of the words μένοντες ἀμύνουσι<ν>, ἀμυνόμενοι and μίμνον (7.509-511). The contrast between the resistance of the Achaeans and the attack from Eurypylus is clearly seen and strongly felt in the beginning of verses 511 and 512: μίμνον ἐν ὑσμίνῃ, ἡπείλει μέγα.

The aspect of resistance in the simile is designed to be read and understood as part of the succession of three similes starting at v. 7.486. The first simile in this succession is the following:

*Posth.* 7.486      ὥς δ' ὅτ' ἀπὸ σταθμοῖο κύνες μογεροὶ τε νομῆες  
                          κάρτεϊ καὶ φωνῇ κρατεροὺς σεύουσι λέοντας  
                          πάντοθεν ἐσσύμενοι, τοὶ δ' ὄμμασι γλαυκιόωντες  
                          στρωφῶντ' ἔνθα καὶ ἔνθα λιλαιόμενοι μέγα θυμῷ  
                          πόρτιας ἡδὲ βόας μετὰ γαμφηλῇσι λαφύξαι,  
                          ἀλλὰ καὶ ὧς εἴκουσι κυνῶν ὑπὸ καρτεροθύμων  
                          σευόμενοι, μάλα γάρ σφιν ἐπαῖσσουσι νομῆες·

The simile of jackals or wolves (7.504-509) that follows it, forms its reversed reflection (see p. 24 above): from the role of the dogs and the men (486), the Greeks pass to the role of animals attacked by dogs and men (506). The first simile seeks to illustrate the active verb ὤσαν (485), while at 7.504 the verb that the simile illustrates is one of passive resistance: ἔμενον. The third simile is uttered by Eurypylus, who — in his ignorance, as often happens with Quintus' characters — delineates the ring composition of lions and dogs as seen in the first simile of this group of three (7.486f.). Eurypylus voices the obvious reversal of the narrator's image:

*Posth.* 7.516      νῦν δέ μοι, εὔτε λέοντι κύνες πτώσσοντες ἐν ὕλῃ,  
                          μάρνασθ' ἔνδον ἐόντες

In a brief but eloquent way he emphasises the shift of state of the Greeks: from dogs chasing lions (487: σεύουσι) they are now dogs afraid of a lion (516: πτώσσοντες). This short simile forms the epilogue of the first simile and shows its progress as this is reflected in the narrative. This chain of reversals in the same scene does not only reflect the variation intended by the poet. It also underlines the fragility of the battle by shedding light on each stage of the confrontation from a different angle. The varied and reversed images evoke the sense of motion in the narration of events, while this dramatic description invites the reader's emotional participation.



c) The next step is 9.240-244, where the jackals attack resisting swine and its young. The jackals are less important than the new threat against the swine: the lion. After all, the focus is on the swine, not on the aggressors. As a result, no verb in the simile describes the active role of the jackals.

d) Finally, there is a climax at 13.133-140, where jackals slaughter sheep. It is only here that the jackal is a successful aggressor. This is an image of utmost destruction. The verb that introduces the simile is eloquent: ὀλέκοντο δὲ Τρῶες (13.132). Some of the verbs used in the simile are (νηδύα) πλησάμενοι, ἐπιόντες, (αἶμα) πίνουσιν and ὀλέκουσι.

Next, some general comments on the succession of the similes above. First, it is remarkable that the jackal is either scared or attacked when in the foreground as the theme of the simile (2.298f., 7.504f.), or takes up the role of the aggressor when in the background occurring in the non jackal-similes (9.240f., 13.133f.). Second, the jackal-image reflects the progression of the Achaeans from the state of fearing Memnon (Book 2) to that of slaughtering the helpless and defenceless Trojans (Book 13).

In her search for a wild animal in Homer to which the wolf could be related, Mainoldi (p. 100) acknowledges that "Les bêtes qui sont expressément nommées avec le loup sont la panthère et le chacal, qui apparaissent dans *Il.* XIII, 103 en tant que prédateurs des cerfs." Then, she goes on to despise the jackal as an inappropriate term of comparison for the wolf: "Mais la panthère et le chacal ne jouent pas dans l' *Iliade* un rôle assez significatif pour que nous puissions les adopter comme terms de comparaison. C' est au lion qu' il faudrait se référer".

Quintus, on the other hand, builds up an unquestionable connection between the wolf and the jackal<sup>4</sup>. In 37.5% of its occurrences, the jackal occurs in the same context as wolves (12.518) or is referred to as a predator of sheep alongside them (7.504, 13.133). At 12.518 in particular, the howl of jackals and wolves which are joined with the conjunctive καί, is expressed with the verb ὠρύσαντο. This is the only instance of the verb ὠρύομαι in the poem; so in Theocritus: τῆνον μὰν θῶες, τῆνον λύκοι ὠρύσαντο (1.71)<sup>5</sup>. Despite this similarity in the deeds of the two animals, it is obvious that the two species differ in ferocity and harmfulness. So, the active role of the jackal is restricted and, as we have seen, its harmfulness culminates only in the last simile in which it occurs (13.133-140). Unlike the jackal, the wolf in the poem has an apparently active role. Associated with this activity is the ἐπίβουλος<sup>6</sup> nature of the wolf as seen in

<sup>4</sup> Cf. Hesych. s.v. θῶς: εἶδος θηρίου, λύκῳ ὅμοιον (see s.v. θῶων). Their physical similarity is the reason why they are often referred to in the same context by Aristotle, e.g. *GA* 742a9, 774b16, *HA* 507b17. Cf. *Il.* 13.103; *Hld.* 2.19.5.

<sup>5</sup> See Hunter 1999, on Theoc. 1.71-72. Cf. Arat. 1124.

<sup>6</sup> See Arist. *HA* 488b18; cf. Ael. *NA* 1.36.



the simile of Odysseus. This ἐπίβουλος nature distinguishes the wolf from the jackal most. These details remind the reader of what the wolf is and what the jackal is not.

To sum up, the jackal-similes which describe the Achaeans form a sequence that gradually leads to a climax of harmfulness. Besides, there is a definite affinity of jackals and wolves. It deserves especial emphasis that through this affinity a novel role is provided for the jackal. In addition to its traditional image against deer as seen as early as Homer, Quintus presents the jackal as being involved in attacks against sheep. In other words, the jackal in the *Posthomerica* acts as a predator of domesticated animals, though there is not such a fixed idea of the animal in the literary tradition. On the contrary, we read in Aristotle (*HA* 630a9) that φιλόανθρωποι δ' εἰσὶ καὶ οἱ θῶες καὶ οὐτ' ἀδικοῦσι τοὺς ἀνθρώπους οὔτε φοβοῦνται σφόδρα. Likewise in Aelian (*NA* 1.7), who adds that the jackal helps a man who is attacked by another animal. In Modern Greek proverbial thought, the jackal is not regarded as a threat to cattle or men; the danger for a human “of being eaten by jackals” is used to emphasise in how solitary a place one is, how far from inhabited areas.



## The hare

*Posth.* 5.435      ὥς δ' ὅταν αἰετὸν ὠκὺν ὑποπτώσσωσι λαγωοί  
                          θάμνοις ἐν λασίοισιν, ὅτ' ἐγγύθεν ὀξὺ κεκληγώς  
                          πωτᾶτ' ἔνθα καὶ ἔνθα τανυσσάμενος πτερύγεσσιν·

The eagle is a notorious λαγωφόνος, as Aristotle calls him (*HA* 618b28)<sup>1</sup>; Hesychius explains that λαγοθήρας is an αἰετοῦ εἶδος, while the ancient scholiast on Aeschylus' *Ag.* 124 notes: λαγοδαῖτας· αἰετούς. This particular pair of aggressor and victim occurs often in literature<sup>2</sup> since Homer first described Hector dashing towards Achilles as an eagle dashing against a sheep or hare:

*Il.* 22.308      οἴμησεν δὲ ἀλεῖς ὥς τ' αἰετὸς ὑσιπετήεις,  
                          ὅς τ' εἴσιν πεδίονδε διὰ νεφέων ἔρεβεννῶν  
                          ἀρπάξων ἢ ἄρν' ἀμαλὴν ἢ πτώκα λαγών·

In contrast with Homer, it is apparent that in the unique “hare” in the *Posthomerica* Quintus places emphasis on the traditional concept of the timid hare<sup>3</sup>. Of course, the phrase ὑποπτώσσωσι λαγωοί refers to the πτώκα λαγών at *Il.* 22.310<sup>4</sup>, where the phrase is also positioned at the end of the verse. In the *Iliad* the hare appears in disjunction from other animals (10.361: ἢ κεμάδ' ἢ ἐ λαγών; 22.310: ἢ ἄρν' [...] ἢ [...] λαγών). Quintus, on the other hand, does not adopt the uncertainty of the Homeric expression; by having the eagle (= Aias) seen through the eyes of witnesses which are specified with certainty, he helps the reader view the scene without the anxiety and tension that the *doublet* of animal-witnesses could create. Although the simile refers to the shepherds who watch Aias, he is the most important figure in this scene of his madness. Thus, in the interest of poetic effect Quintus consciously chooses to keep the hare as a foil to the eagle and does not provide any epithet for it. Not being in need of adopting another's epithet or of inventing his own, he ignores the interesting variety of uncommon and aurally effective epithets for the hare in Nicander (*Alex.* 325: εὐσκάρθμοιο; *Ther.* 453: ἠνεμόεντα, 577: νεαροῖο, 711: ταμίσοιο) and [Oppian]<sup>5</sup> (*C.* 1.413: ἀελλοπόδη (of a deer at *C.* 1.191), 2.186: δειλοῖς λασιοκνήμοισι, 3.153: ὀλιγοδρανέων).

<sup>1</sup> See D' Arcy Thompson 1966 (1936), under λαγοθήρας and ΜΕΛΑΝΑΕΤΟΣ (Thompson's capitals).

<sup>2</sup> A well-known example is Aesch. *Ag.* 134-138 (see Sch. ad loc.); Ant. Lib. 12.6; Ar. Byz. *Epit.* 2.414; Dio Chrys. *Or.* 9.16; Posidon. *fr.* 309a58 Theiler; Sch. Nic. *Ther.* 438; Xen. *Cyr.* 2.4.19; Orph. *L.* 147-149; Ael. *NA* 2.39, 4.26, 9.10; Epicr. 3.3-6 *PCG* (n. ad loc.); *Aesopica* 3, 256. For a pictorial representation, see Richter, plate LIX, fig. 187 and 188.

<sup>3</sup> *Suda* s.v. πτώκα; Arist. *Phgn.* 805b26f., 806b; Sch. *Il.* 10.361a; *Aesopica* 138; Apollon. *Lex.* s.v.; Dio Chrys. *Or.* 9.16.

<sup>4</sup> For other Homeric echoes in the simile, see Vian, on *Posth.* 5.435-437.

<sup>5</sup> See A. W. Mair ed. 1928 (Loeb), commentary on [Opp.] *C.* 3.504.



To return to Quintus' and Homer's similes quoted above, each of the two similes creates a different image because it aims to express different things. Hector dashes like an eagle (*Il.* 22.311: ὥς Ἴκτωρ οἴμησε τινάσσων φάσγανον ὀξύ), while Quintus' hares feel the eagle that represents Aias to be in threatening proximity: πωτὰτ' ἔνθα καὶ ἔνθα τανυσσάμενος πτερύγεσσιν. Quintus' simile is psychological; there is not a real switch of concentration from the hares to the eagle. Rather, we hear and feel the eagle's presence only through the hares.

To sum up, Quintus alters the viewpoint of the Homeric simile and thus his hare-simile shows his customary interest in the victim rather than in the predator.



## I.5

## The fish

*Posth.* 3.267 ὥς εἰπὼν Τρώεσσιν ἐπεστροφᾶτο, λέων ὥς  
 3.270 [...] περιτρομέοντο δὲ λαοί,  
ἰχθύες ὥς ἀνὰ πόντον ἐπερχομένου ἀλεγεινοῦ  
κήτεος ἢ δελφίνος ἀλιτρεφέος μεγάλοιο.  
ὥς Τρῶες φοβέοντο βίην Τελαμωνιάδαο  
 αἰὲν ἐπεσσυμένοιο κατὰ κλόνον. ἀλλ' ἄρα καὶ ὥς  
 μάρναντ', ἀμφὶ δὲ νεκρὸν Ἀχιλλέος ἄλλοθεν ἄλλοι  
 μυρίοι ἐν κονίησιν, ὅπως σύες ἀμφὶ λέοντα,  
 κτείνοντ'.

This is the only fish-simile in the poem, yet not the only fish in a simile: at 7.569-575, fish move from the black depth of the sea towards the attractive gleam of the fatal light coming from a fishing-boat. There Quintus expresses in a most beautiful and touching way the contrast between the dark sea and the light, this entrapping and very last light that the fish will have ever seen:

*Posth.* 7.572 μαρμαίρει περὶ νῆα πυρὸς σέλας, οἱ δὲ κελαινῆς  
 ἐξ ἀλὸς αἴσσουσι μεμαότες ὕστατον αἶγλην  
 εἰσιδέειν

The two similes have different visual angles: unlike 3.271-272, the focus in 7.569-575 is not on the fish being killed but on the fisherman. The simile does not introduce a new theme to the narrative but rather visualises the effective fighting of Neoptolemus at the Greek wall<sup>1</sup>:

*Posth.* 7.568 τῷ καὶ ἄτρεστος ἐὼν πολέας κτάνεν ἀγχόθι πύργων.  
 ὥς δ' ἀλιεὺς κατὰ πόντον ἀνὴρ λελητημένος ἄγρης

*Posth.* 7.576 ὥς ἄρα κύδιμος υἱὸς εὐπτολέμου Ἀχιλλῆος  
 λαΐνεον περὶ τεῖχος ἐδάμνατο δῆια φῦλα  
 ἀντί' ἐπεσσυμένων.

There is a remarkable contrast between the efficiency of Neoptolemus at “fishing” which brings death to the enemies, and the similar efficiency of Cleon and Eurymachus which is futile and of no avail to them at the moment of their death at the arms of Polydamas (*Posth.* 11.60-66). From predators in the time of peace, they now become a prey themselves in war-time (66): ἀλλ' οὗ σφιν τότε πῆμα θαλάσσια ἤρκεσαν ἔργα (cf. *Il.* 6.16). In the broader context of the two similes

<sup>1</sup> On the simile, see James 1969, 82-84.



of fishing cited above we can see affinities in diction (the word order shown in the second simile is not the one in the text):

<u>Posth. 3.269f.</u>	<u>Posth. 7.569f.</u>
ἐδά(3—)μασσε	ἐ(4—)δάμνατο
με(4—)μαότας	με(4—)μαότες
ἀνὰ (3—)πόντον	κατὰ (3—)πόντον
ἐπ(2—)εσσυμένοιο	ἐπ(2—)εσσυμένους, ἐπ(2—)εσσυμένων

*Lexical affinities between Posth. 3.269f. and 7.569f.*

In the vocabulary of the fish-simile in particular we can see some interesting points: for instance the proximity of the verbs περιτρομέοντο (3.270) which directly precedes and φοβέοντο (3.273) which directly follows the simile. Of the fourteen examples of the verb περιτρομέω in Quintus, seven appear in the same context with φοβοῦμαι or synonymous words<sup>2</sup>. This proximity is not surprising, as the verbs τρέμω (to tremble) and φοβοῦμαι (to fear) have been synonymous since at least classical times until nowadays<sup>3</sup>. Especially in the particular image of sea-life at *Posth.* 3.271-272 this proximity of “tremble” and “fear” is appropriate; the timidity of the fish is well-known<sup>4</sup>. The expression τρέμω σὰν τὸ ψάρι (to tremble like fish) is very commonly used in Modern Greek in order to express great fear. Of the ancient sources, it is in Alexis and the Oppians that the verbs τρέμω/τρομέω refer to frightened fish, while the modern proverb is particularly close to Alexis *fr.* 115.5-6 *PCG*: ἰχθυοδίων / μικρῶν, τρεμόντων τῷ δέει<sup>5</sup>.

Another interesting word in the simile is the epithet ἀλιτρεφής, which is very likely to be Quintus' coinage. It seems to be a variant for the epithets ἄλιος and ἀλιπόρφυρος, which he rarely uses, or εἰνάλιος, which modifies sea-monsters: κήτεσιν εἰναλίοισιν (*Posth.* 5.88; cf. *Od.* 4.443: εἰναλίῳ [...] κήτεϊ). Quintus' ἀλιτρεφής obviously comes from the *hapax legomenon* (φωκάων) ἀλιοτρεφέων (*Od.* 4.442), and indicates that Quintus meticulously reads Homer and is productively inspired by him without sacrificing his creativity. The form

<sup>2</sup> In a simile-context: 2.378f., 3.180f.; in the narrative: 3.364f., 14.23f., 2.497f., and 1.476f. where in addition the word λαοί occurs (λαοὺς / [...] περιτρομέοντο δ' Ἀχαιοί), as in v. 3.270. Cf. *Il.* 11.676: λαοὶ δὲ περίτρεσαν; Nic. *fr.* 562.7-8 *SH*: κήτος [...] καταχνύεσκε δὲ λαοὺς.

<sup>3</sup> See LSJ s.vv. τρέμω, τρομέω; Dimitracos, s.v. τρέμω.

<sup>4</sup> See, for example, Ael. *NA* 1.41, 13.28.

<sup>5</sup> For the Modern Greek expression, see e.g. Dimitracos s.v. τρέμω; Babinotis 1998, s.vv. τρέμω, ψάρι. The term “to tremble” referring to fish in Opp. *H.* 1.753, 3.59, 4.472 (ὑποτρομέουσι), 5.432. Cf. [Opp.] *C.* 4.142-143 (in a simile): τρέιουσιν [...] ἔλλοπες.



will recur in Nonnus: ἀλιτρεφέων [...] ἵππων (*D.* 20.390, 24.114)<sup>6</sup>, who, nevertheless, describes his dolphins as εἰνάλιος (*D.* 6.266), θαλάσσιος (*D.* 43.191) and ποντοπόρος (*D.* 45.167). Of the forms that are close to ἀλιτρεφής the best parallel is found in Oppian: ἀλίτροφα φύλα, referring to “sea-bred tribes” (*H.* 1.76)<sup>7</sup>.

Quintus accords one more epithet to the dolphin:

*Posth.* 3.272 κήτεος ἢ δελφῖνος ἀλιτρεφέος μεγάλοιο·

The epithet μεγάλοιο in the same line with the noun κήτεος and placed in these particular positions at the very end and very beginning of the verse, give the impression that they form the same phrase as μέγα κῆτος that occurs at *Posth.* 6.290<sup>8</sup>. They also remind the reader of the form μεγακήτεος. The epithet μεγακήτης occurs only once in the *Posthomeric* in order to describe the enormous Horse (*Posth.* 12.151; cf. *A.R.* 4.318). In addition, a nice balance is achieved between the components κήτεος and μεγάλοιο at the very beginning and very end of Quintus' verse and Homer's and Apollonius' μεγακήτεος in the middle of the verse:

*Il.* 21.22 ὥς δ' ὑπὸ δελφῖνος μεγακήτεος ἰχθύες ἄλλοι  
φεύγοντες πιμπλᾶσι μυχοῦς λιμένος εὐόρμου,  
δειδιότες· μάλα γάρ τε κατεσθίει, ὃν κε λάβησιν·

*A.R.* 4.317 οἷά τε θήρας  
ὀσσόμενοι πόντου μεγακήτεος ἐξανιόντας.

In Aratus:

*Phaen.* 354 Ἄνδρομέδην μέγα Κῆτος ἐπερχόμενον κατεπεΐγει.

Perhaps the point of D. Kidd on *Arat.* 354 that the phrase μέγα κῆτος in *Posth.* 6.290 recalls Aratus, can be taken further if we note the use of ἐπερχομένου (*Posth.* 3.271) and ἐπερχόμενον (*Phaen.* 354). The fact that the participle occurs often in both poets does not weaken the feeling that not only *Posth.* 6.290, but 3.271-272, too, recall Aratus.

The simile at *Posth.* 3.271-272 is unique not only in that it concentrates on fish, but also in that there is no other sea-mammal in a simile elsewhere in the *Posthomeric*. All the other examples of κῆτος and the two examples of a dolphin come from the narrative, where the animals usually share the fear of, sympathise

<sup>6</sup> Also *D.* 40.267: ἄ. δονακήων, 43.268: ἄ. ἐπὶ νώτων; *Paraphr.* 21.6: ἄ. Ζεβεδαίου. Cf. *D.* 5.182, 41.33: ἀλίτροφα πώεα λίμνης; 25.80: κῆτος ἀλίτροφον; 21.200: ἀλίτροφα δεῖπνα τραπέζης.

<sup>7</sup> Trans. by Mair 1928 (Loeb edn). For a discussion on ἀλίτροφος see James 1970, 40-1, on Quintus coining ἀλιτρεφής, p. 40; on the forms used by Nonnus, p. 41.

<sup>8</sup> Cf. *AP* 7.506.7 = *HE* 2365 (n. ad loc.): εὐ μέγα κῆτος.



with or accompany deities or humans<sup>9</sup>. Of the two κήτεα taking part in a confrontation, only the one at *Posth.* 3.272 is victorious; the second sea-monster, depicted on the shield of Eurypylus (6.290), is defeated. The victorious sea-monster is described as ἀλεγεινόν. Quintus writes this epithet in only three cases, one of which refers to the bears on Achilles' shield (5.18). Homer does not often use the word ἀλεγεινός of animals: only the horses of Achilles are ἀλεγεινοί (*Il.* 10.402, 17.76). Thus, in using the epithet in order to describe an animal, Quintus follows Homer's exceptional use and he also adopts its Homeric metrical position. When referring to animals, Quintus places ἀλεγεινός at its most favoured Homeric position — at the end of the verse<sup>10</sup>.

In fact, the ἀλεγεινόν κῆτος of Quintus seems to owe more to Oppian than to Homer. Of the four examples of the epithet in the *Halieutica*, only one describes an animal and that is a κῆτος:

*H.* 5.112                    ἰχθυβόλοι σπεύδουσιν ἐπευξάμενοι μακάρεσσι  
                                 κητοφόνοις ἀλεγεινὸν ἐλεῖν τέρας ἀμφιτρίτης.

The two verses refer to whale-fishing and are followed by a simile of war (*H.* 5.114-120). In the apodosis the fishermen are referred to as ἀλιεὺς στρατός (5.121). All the other examples of the word στρατός in the *Halieutica* refer to fish or dolphins<sup>11</sup>; there is also an example in [Oppian] *C.* 2.254 referring to a reptile. It is interesting how the particular subject of the *Halieutica* makes Oppian exploit the association between war and fishing, which is a sort of hunting, and use military similes in order to elucidate his images of fishing, while Homer and Quintus do exactly the opposite<sup>12</sup>.

The fish-simile may be the only simile to feature a sea-mammal in the *Posthomerica*, yet the idea of little fish being chased or devoured by bigger ones or κήτη is far from new; it is proverbial. According to the ancient Greeks, ἰχθὺς μέγας τῷ ὀλίγῳ ἀπώλεια, while Greeks nowadays very often say that τὸ μεγάλο ψάρι τρώει τὸ μικρό (the big fish eats the small one)<sup>13</sup>. Obviously, Quintus modifies one of the two fish-similes in the *Iliad*, the one that describes Achilles as a dolphin chasing young Trojans in the παραποτάμιος μάχη of Book 21<sup>14</sup>:

<sup>9</sup> Showing sympathy or sharing the human fear: 3.592. See also 12.458 (ἔφριξε δὲ κήτεα; cf. Opp. *H.* 1.48: κήτεα πεφρίκασιν). As companions: κῆτος at 2.427, 5.88, 5.337; δελφίς at 5.94, 9.442.

<sup>10</sup> Five out of nine examples in the *Odyssey* are placed at a verse-end. There are only three exceptions out of twenty-one examples in the *Iliad*. Cf. Mawet, pp. 235-236; p. 235 (her italics): "Ἀλεγεινός figure [...] le plus souvent [...] dans la deuxième partie de l' hexamètre"; pp. 229-234, on the use of this epithet in Homer and post-Homeric literature.

<sup>11</sup> See James 1970, *Index*, s.v. στρατός.

<sup>12</sup> See James 1969, 78: "As the narrative is concerned with aquatic animal-life, it was easy and natural for the majority of similes to be drawn from human life, and this feature of them is in fact an important difference between the practice of Oppian and that of any of his extant predecessors."

<sup>13</sup> See Köhler, p. 49 n. 9; Koukoules, pp. 338, 348; Babiniotis 1998, s.vv. μέγας, τρώω, ψάρι.

<sup>14</sup> The other Iliadic fish-simile is at 23.692-693. On the fish in Homer see Körner, pp. 77-79.



*Il.* 21.22            ὥς δ' ὑπὸ δελφίνος μεγακήτεος ἰχθύες ἄλλοι  
 φεύγοντες πιμπλάσι μυχοὺς λιμένος εὐόρμου,  
δειδιότες· μάλα γάρ τε κατεσθίει, ὃν κε λάβησιν·  
ὥς Τρῶες ποταμοῖο κατὰ δεινοῖο ῥέεθρα  
 πτῶσσον ὑπὸ κρημνούς.

A. Schnapp-Gourbeillon (1981, 55) sees a contradiction between the roles of the dolphin in mythology and in the Iliadic simile: "son rôle dans la mythologie grecque nous montre par ailleurs la valorisation évidente dont il est l' objet". She thinks that one can interpret this image only by referring it to its subject, i.e. Achilles' complex personality. I can understand her reaction but I do not think that the Homeric picture was inappropriate or unacceptable: the Iliadic dolphin was not shown as unfriendly to men, after all. There is no reason why a dolphin attacking fish for survival should contradict the idea of the "ludicrus, concupiscens, innocuus delphinus"<sup>15</sup>. To see a contradiction here means not to accept the truths of nature but create arbitrary principles. We cannot ignore that poetic tradition hands down pictures of a predatory dolphin, "der Gefräßigkeit dieses Raubtieres"<sup>16</sup>.

So, the simile in *Posth.* 3.271-272 has notional and lexical affinities with other texts. For example, with a funerary epigram, οὐκέτι [...] δελφίς, πτοιήσεις εἰναλίων ἀγέλας (*AP* 7.214.1f.), in which the verb of fear brings the image close to the Iliadic and Posthomeric similes. Another powerful expression full of indignation we read in *AP* 9.83.2: δελφῖνες, πελάγους ἰχθυφάγοι σκύλακες. In a similar but not so vehement manner Oppian writes<sup>17</sup>:

*H.* 5.432            ἔνθ' οἱ μὲν τρομέοντες ἀποτροπάδην ἀλέονται  
                          ἰχθύες, οἱ δ' ἔκτοσθεν ἐπαῖσσοντες ὀμαρτῇ  
                          δελφῖνες φοβέουσι

I have underlined the words of affinity with Quintus' simile and I wish to refer the reader's attention to the same metrical position in both similes of ἰχθύες (*Posth.* 3.271; *H.* 5.433) and of φοβέοντο(-ουσι) (*Posth.* 3.273, in the apodosis; *H.* 5.434). There is also an aural repetition of the sounds /e/, /l/ and /a/ in the phrase δὲ λαοί (*Posth.* 3.270) and in the word ἀλέονται (*H.* 5.432). In fact Quintus alone repeats /la/, /al/ and /le/, /el/ several times in *Posth.* 3.270-273. Now, compared to *Posth.* 3.272 the disjunction in Dionysius' *Ixeuticon* (II.6) is interesting: τοὺς ἰχθύας διώκουσιν ὥς δελφῖνες ἢ κύνες. The Homeric conjunction may also be

<sup>15</sup> Polem., in Foerster I.182.22. For the dolphin as "l' aimable cétacé" cf. e.g. Bodson, pp. 54f.; Keller vol. I, p. 408; D' Arcy Thompson 1947, 53 (for a general account see pp. 52f.; further bibliography on p. 56); *Aesopica* 73.

<sup>16</sup> Rück 1926, 215. D' Arcy Thompson (1947, 52) refers to the *Iliad*, Opp. *H.*, Aelian and Pliny for the dolphin as "a grievous enemy to lesser fishes".

<sup>17</sup> Cf. *H.* 2.539-552.



mentioned: δελφῖνάς τε κύνας τε καὶ εἴ ποθι μείζον ἔλῃσι / κῆτος (*Od.* 12.96-97)<sup>18</sup>. But it is not only poets who think of dolphins as predators; there is a θύννος διωκόμενος ὑπὸ δελφῖνος in the Aesopic corpus, too (*Aesopica* 113).

Having discussed the vocabulary and theme of the simile, I shall now talk about the positioning and function of the fish-simile in its context. As to how well Quintus' simile is inserted in the narrative, a noticeable difference exists between his and Homer's fish-similes. Homer describes the battle by the river and so introduces the fish-simile in its natural context — water. The sentence that evokes the Homeric simile is ἐρυθθαίνετο δ' αἵματι ὕδωρ (*Il.* 21.21). Quintus, on the other hand, provides his simile with neither an equally smooth context nor a preceding expression to evoke it<sup>19</sup>. The context of Quintus' work is such that he creates a seascape mostly in similes; therefore the adverbial phrase ἀνὰ πόντον (or ἀν' [...] πόντον) occurs only in similes (*Posth.* 1.633, 3.271, 7.455) before it refers to the misfortunes of the departing Greeks in the real sea (*Posth.* 14.611-612). It will be apparent below that though the narrative does not contain any sort of sea- or river-scape which would welcome the simile as natural, the position of the simile is well considered and quite effective.

It must be of some importance that the only dolphin in the poem (3.272) is placed between two lions (3.267, 276; see bold type in verses 3.267ff, in the beginning of this section). This ring composition of the passage has already been seen by D. S. Robertson (p. 7): "it is obvious that Quintus returns, in this closing passage, to the simile with which he started—the lion at bay. He returns to it, after his unfortunate Homeric reminiscence of the fishes, because it is so much more appropriate a picture to leave in the mind's eye. Ajax, like the lion, but unlike the sea-beast, is stationary, for in Quintus he does not carry off the body, with Odysseus fighting a rearguard action, as in the Cycle, but fights where he stands till the Trojans break (at iii.349), when he chases them to the gates of Troy: and the Trojans, unlike the fishes, still fight back."

In my opinion, the sophisticated ring composition of the passage expresses the φυσική [...] τις κοινωνία καὶ συγγένεια λέοντι καὶ δελφῖνι (*Ael. NA* 15.17), that is, the ancient parallelism between the kings of the animals on land and in sea respectively<sup>20</sup>. Quintus achieves symmetry not only with the number of lines between the dolphin and each lion (four and three respectively), but also with the position of both lions at the end of the verses 267 and 276. Thus, the lord of the

<sup>18</sup> On κύων θαλάσσιος see *Ael. NA* 1.55: καὶ κητῶν [...] ἀριθμοῖντο ἄν; *Opp. H.* 1.373-375, 375: κῆτεσι λευγαλέοις ἐναρίθμιον. See Janko 1992, on *Il.* 13.27-31.

<sup>19</sup> A lack of appropriateness is also noted by Robertson, p. 6.

<sup>20</sup> For references, see D' Arcy Thompson 1947, 52; cf. *Aesopica* 145. For dolphins as the lords of fish, cf. *Sch. Opp. H.* 1.642, 2.542; Bodson, p. 54.



sea is emphatically surrounded by images of the lord of the animal realm, and the reader cannot miss the lion-dolphin parallelism.

But this symmetrical structure is not the only one to be traced. The fact that the the dolphin represents Aias makes us detect a broader symmetry. Aias is compared to a lion four times in the poem. It is very interesting, then, that the dolphin-simile (3.271-272) is placed precisely after the first couple (1.524-527, 3.267-268) and before the latter couple of Aias' comparisons to a lion (5.187-188, 406-407). Thus, this extended symmetrical pattern may imply that Quintus deliberately adopts the association of the dolphin with the lion. He does so not simply in order to achieve an effective variation in a small context — variation in animals of prey, or variation in sea and land scenes — but also in order to increase the status of his single dolphin towards that of his many lions, in particular those four which describe Aias.

By way of conclusion, I will call attention to the following fact: at a moment when he defends the body of Achilles, Aias is compared not simply to a dolphin but particularly to the dolphin that represents Achilles in the *Iliad*. Once again Quintus clearly shows Aias as another Achilles.



## I.6

## The snake (= δράκων, ὄ)

Verses 71f. contain the only snake-simile in the poem and are preceded by a *lacuna*. The last verses before the *lacuna* describe the fall of Hellus:

*Posth.* 11.69

ὃ δ' ἐν κονίησι τανύσθη

πρηνής· τοῦ δ' ἀπάτερθεν ὁμῶς δόρυ κάππεσε μακρόν.

Vian (on *Posth.* 11.70) rightly supposes that vv. 71-78 are part of a new episode. The treatment of Hellus' death seems complete in these lines, especially as the expression echoes the Homeric formulae which finish the account of a death: ἦριπε δὲ πρηνής, ἀράβησε δὲ τεύχε' ἐπ' αὐτῶι, and its variant δούπησεν δὲ πεσών, ἀράβησε, etc.<sup>1</sup> The death recorded after the *lacuna* is one in a long ἀνδροκτασία with victims from the Greek side. This point about the identity of the victims prompts me to refer to Eustathius, who notes that the dragons in the omens of *Il.* 2.308 and *Il.* 12.202 represent the Greeks<sup>2</sup>.

Now the dragon-simile:

*Posth.* 11.71

ῥμου ἀπὸ βριαροῖο κεκομμένη ἄορι λυγρῷ  
 χεῖρ ἔτι μαιμώωσα ποτὶ κλόνον ἔγχος ἀεῖραι  
 μασιδίως· οὐ γάρ μιν ἀνὴρ εἰς ἔργον ἐνώμα,  
 ἀλλ' αὐτως ἥσπαιρεν, ἅτε βλοσυροῖο δράκοντος  
 οὐρὴ ἀποτμηθεῖς ἀναπάλλεται οὐδέ οἱ ἀλκή  
 ἔσπεται ἐς πόνον αἰπύν, ἵνα χραύσαντα δαΐξῃ·  
 ὥς ἄρα δεξιτερὴ κρατερόφρονος ἀνδρὸς ἐς αἰχμήν  
 ὥρμαινεν πονέεσθαι· ἀτὰρ μένος οὐκέτ' ὀπήδει.

Elsewhere in the *Posthomerica* the δράκων occurs in ecphrases of armour<sup>3</sup>, with two exceptions very strongly connected to each other: the real dragons which kill the sons of Laocoon (*Posth.* 12.454) and the fine description of Laocoon's wife as a nightingale mourning for her children which δάμναθ' ὑπὸ γναθμοῖσι μένος βλοσυροῖο δράκοντος (*Posth.* 12.492). A second look at Quintus' snake-images shows the sharp contrast between the dragon in Book 12 which is a merciless victimizer and the one in the simile of Book 11 which is a victim.

Of course Quintus was aware of the fact that his image of a suffering snake was far from original in literature, as it is far from unusual in nature. So, in *Aesopica* 198 an ὄφις is stepped on by men, while in fable 196 snakes are killed

<sup>1</sup> See the Homeric expressions at *Il.* 4.504; 5.42, 58, 540; 8.260; 13.187; 15.578; 17.311.

<sup>2</sup> On *Il.* 12.200-9 (III.374.1-3).

<sup>3</sup> All shields: 5.39, 6.201, 6.258 (only here is δράκων given a position other than the end of verse), 8.348, 14.456. Cf. *Il.* 11.26, 39; [Hes.] *Sc.* 166-167.



by crabs (so in Aelian NA 16.38). Black humour features in another account of a snake's death by Demodocus:

fr. 3                      Καπαδόκην ποτ' ἔχιδνα κακὴ δάκεν· ἀλλὰ καὶ αὐτὴ  
                              κάτθανε γευσαμένη αἵματος ἰοβόλου.

(Page ed. 1975)

Quintus depicts a passive snake whose tail ἥσπαιρεν (*Posth.* 11.74). In [Oppian] γυῖα [...] θηρῶν [sc. ἐρπηστήρων] / [...] ἀσπαίρουσιν (*C.* 2.279-280), while the serpent in *Il.* 12.203 is also ἀσπαίρων<sup>4</sup>. In general, the Iliadic serpents<sup>5</sup> are not victims but threatening, those appearing in similes included (3.33-35, 22.93-95). It is worth noticing in this light the contrast between the arm of Quintus' warrior, in which μένος οὐκέτ' ὁ<sup>(6)</sup>—)πήδει (*Posth.* 11.78), and Homer's Hector who, described as a snake, ἄσβεστον ἔχων μένος οὐχ ὑπε<sup>(6)</sup>—)χώρει (*Il.* 22.96). Even the snake in *Il.* 12.201f. is ἀσπαίρων only temporarily; it manages to bite the eagle and set itself free. This strength of mind of the snake at critical moments we also see in *Aesopica* 128 where a crow catches an ὄφις but the snake bites the bird to death, while in fable 216 an ὄφις is tormented by a wasp but brings death upon himself and upon the wasp<sup>6</sup>.

No other snake in the *Posthomerica* is described in a manner similar to the one at 11.71f. Nevertheless, only some hundred verses after the snake-simile, when τις Ἀργείων (11.184) is killed by Agenor, a similar image is introduced in a highly vivid way:

*Posth.* 11.194            κάππεσεν ἀμφὶ νέκυσ<σι>· λίπε<ν> δ' ἄρα χεῖρα κραταιήν  
                              στερρόν ἔτ' ἐμπεφυῖαν ἐυγνάμπτοιο χαλινοῦ,  
                              οἶον ὅτε ζῶοντος ἔην· μέγα δ' ἔπλετο θαῦμα,  
                              οὔνεκα δὴ ρύτῃρος ἀπεκρέμαθ' αἱματόεσσα,  
                              Ἄρεος ἐννεσίησι φόβον δηίοισι φέρουσα·  
                              φαίης κεν χατέουσιν ἔθ' ἵππασίης πονέεσθαι·

The repetition of the theme has been interpreted by Phanis Kakridis (p. 201) as Quintus' weakness in repeating some successful expression of his until it fades in his mind. Despite the same theme of the mutilated hand, however, in each of his two similes Quintus places emphasis on a different aspect: the second example stresses how lifelike the mutilated hand is — note the power of verses 196 and 198, as well as the use of φαίης in verse 199 — while the dragon-simile stresses mainly the movement of the hand but also the vanity of its continued vital and

<sup>4</sup> The verb (ἀ)σπαίρω of (mutilated) parts: Hom. *Il.* 3.293 (stomachs of lambs); Arist. *fr.* 327 Rose (fish); Opp. *H.* 2.287 (tentacles of an octopus). Of human parts in Hld. 1.1.34; App. *Pun.* 618.3; Sept. Mach. IV, 15.15. A later example in Amphilochius *Iambi ad Seleucum* 144.

<sup>5</sup> On the δράκων in the *Iliad*, see Körner, pp. 75-77. Generally on the snake, Keller vol. II, pp. 284f.; Bodson, pp. 68f.

<sup>6</sup> See *Greek Insects*, p. 4 n. 14.



hostile impetus. Unappealing though the picture of a mutilated part is, it is poetically effective. So, it strongly expresses the fragility of humans and invites our sympathy, as the ancient scholiast notes in his reaction to the similar picture in Homer, αἱματόεσσα δὲ χεὶρ πεδίῳ πέσε (*Il.* 5.82): οἶκτον ἔχει ἢ χεὶρ δίχα παντὸς τοῦ σώματος κειμένη· ὑπ' ὅσιν γούν ἤγαγε τὸ πάθος.

Again, Quintus uses this concentration on a mutilated part in the decapitation of Priam (*Posth.* 13.241-245), where, however, the image of wheat being cut seems quite lyrical, especially when compared to a quite disagreeable snake tail. In the beheading of Priam the softness of the simile stresses the harshness of the narrative through contrast.

In *Posth.* 11.71f., though, Quintus needs a simile not for the action of mutilating the arm, but for the quivering arm itself, and the image effectively exhibits the vain continuation of life in the severed part of the body. In order to depict this image clearly, he successfully chooses not contrast — as in the case of Priam's death — but absolute similarity in motion, in the intention of the suffering to attack, and finally in the vainness of this intention.

If Quintus is inspired by *Il.* 5.80-82, which seems almost certain, then from a powerful but fleeting moment in Homer's narrative he manages to produce a unique and memorable extended image; this is an image which would later inspire Nonnus. In fact, Nonnus seems to have in mind both Quintus (*Posth.* 11.74-76, 11.194-199) and Homer (*Il.* 5.82), since he combines diction of both sources: ἡ δὲ πεσοῦσα / αἰμοβαφῆς ἥσπαιρεν ἐπὶ χθονὸς ἀλλομένη χεὶρ (*D.* 22.197-198)<sup>7</sup>.

However, the image closest to Quintus' mutilated and quivering tail of the snake is found in similes and metaphors in ecclesiastical texts of the fourth century. For example in Gregory of Nazianzus: τὸ μέσον ἐξεκόπη καὶ συνετρίβη, κἄν ἔτι σπαίρη μικρά τε καὶ ἀσθενῇ, καθάπερ τὸ οὐράϊον διακοπέντος τοῦ ὄφεως (*MPG* 36.244B). Though she does not include this passage among her examples, R. R. Ruether (p. 87) notes that "Gregory reflects the sophistic tendency to run to the grotesque in the search for striking and evocative images." I wonder whether Gregory of Nazianzus (b. 329/30 - d. 389/90) is likely to have been influenced by Quintus towards the composition of this comparison. But if he really was, then what about the picture of a snake in his contemporary Gregory of Nyssa (b. 330 - d. 395), which is very close to the image of the mutilated tail? In his *Oratio Catechetica Magna* Nyssen describes: ὥσπερ γὰρ ἐπὶ τοῦ ὄφεως εἰ κατὰ κεφαλῆς τὴν καιρίαν λάβοι, [...] ἡ μὲν τέθνηκε, τὸ δὲ οὐρέον ἔτι ἐψύχεται τῷ ἰδίῳ θυμῷ, καὶ τῆς ζωτικῆς δυνάμεως

<sup>7</sup> Cf. *D.* 35.209: δράκων ἀνεπήλατο.



οὐκ ἐστέρηται· (MPG 45.76C; similarly in 46.1133A). Now in his epistle to Gregory of Nyssa, St Peter of Sebastea writes: ἵνα μὴ τὴν κεφαλὴν συντεθλασμένος ὁ ὄφις κατὰ τὴν οὐρὰν περισπαίρων τοὺς ἀκεραιότερους φοβῇ (MPG 45.241C). I think it is likely that imperial epic has an effect of this sort on the Church Fathers, especially on one who is a poet himself, as Nazianzen is. In fact, more than being a poet, Nazianzen had a structure of mind strongly influenced by Greek rhetoric and literature. It has been shown that his work includes many references and allusions to Greek Literature<sup>8</sup>. Besides, Nyssen was a disciple of Nazianzen and in terms of theological thought — not necessarily of imagery, though — "much of what is systematized in Nyssen is found in an inchoate form in Nazianzen."<sup>9</sup> I think that Nyssen may well have slightly altered and adopted the picture that Nazianzen describes, a picture that is possibly inspired by Quintus.

Towards a better understanding of the theme of the snake-simile I will discuss two special combinations of words in it. Quintus never repeats the phrase πόνον αἰπύν, which draws on no other preceding work than the *Iliad*<sup>10</sup>. He also uses only once the words χράυσαντα (*Posth.* 11.76) and ἀναπάλλεται (11.75)<sup>11</sup>. The combination of the participle χράυσαντα with ἀναπάλλεται (11.75) and δαΐξῃ (11.76) refers to the only example of the word χράύω in *Iliad* 5.138, which in a lion-simile of Diomedes describes the shepherd hitting but not killing the lion: χράύσῃ μὲν τ' αὐλῆς ὑπεράλμενον, οὐδὲ δαμάσῃ.

As more significant for the function of the simile in the *Posthomerica* I regard the proximity of the verbs ἀναπάλλομαι (= to spring up, to move to and fro) and ἀσπαίρω (= to gasp, to pant) as they appear in verses 11.74-75. In general the verb ἀναπάλλομαι is used of the dying or of fish taken out of water. It occurs in a Homeric simile of a fish tormented by the north wind (*Il.* 23.692) and in Oppian of a dolphin tormented by the amia fish (*H.* 2.589)<sup>12</sup>. As the word ἀναπάλλομαι, so the verb (ἀ)σπαίρω refers to fish many times in the extant literary sources, and this association of the verb with fish is also underlined by the Homeric commentators, from antiquity to Eustathius<sup>13</sup>. The Modern Greek form of the verb (ἀ)σπαίρω is σπαρταράω-ῶ and it is remarkable that one of the

<sup>8</sup> Ruether, pp. 156-175 ("Conscious Attitudes Towards Rhetoric and Philosophy in the Writings of Gregory of Nazianzus"); pp. 176-177 ("Appendix 1: References and Allusions to Classical Literature in Gregory of Nazianzus' Letters and Orations").

<sup>9</sup> Ruether, p. 129.

<sup>10</sup> *Il.* 11.601, 16.651, 17.365 (v.l.). The phrase αἰπὺς ὄλεθρος occurs in proximity with πόνος in *Il.* 12.345f., 12.356f., 17.155f., *Opp. H.* 2.571-572. Cf. *Posth.* 7.556-557, 12.105-106.

<sup>11</sup> Also in *Posth.* 1.140, but with a different meaning; see Vian and Battegay, s.v.

<sup>12</sup> Also in Dion. *Ixeuticon* II.3.8-9 of a fish eaten by a bird: τὸν ἰχθὺν ἀνασπᾷ καὶ ἱπτάμενος ἔτι πάλλοντα κατεσθίει; *Ael. NA* 14.19. See López, s.v. πάλλω; Leumann, pp. 60f.

<sup>13</sup> Sch. *Il.* 13.571a, 18.572; Eust. on *Od.* 10.124 (I.372.8-9); on *Od.* 12.254 (II.23.28-30); Hesych., s.v. ἀσπαρίζειν.



commonest similes in Modern Greek is σπαρταράω σὰν τὸ ψάρι, and refers to quivering before death and also to quivering from fear, weeping or strong pain<sup>14</sup>. In a manner very close to the Modern Greek proverb, Eustathius already notes on ἀσπαίρειν that δηλοῖ καὶ κίνησιν ἐπιθανάτιον, ὅποῖος καὶ ὁ σφαδασμός. His comment brings the meaning of “gasp” close to that of “spring up” if we note that according to Hesychius, σφαδάζω means μετὰ σπασμοῦ πηδῶ, and also that several ancient Scholia on Oppian's *Halieutica* use πηδῶ as a synonym of ἀσπαίρω<sup>15</sup>. Similarly, Hesychius writes σπαίρει: [...] πηδᾷ. The affinity of the verbs πηδάω or ἄλλομαι (LSJ s.vv.: to spring, to bound) to the verb πάλλομαι (LSJ s.v.: to leap, to bound, to quiver in death) is apparent. It seems probable that the use of both verbs in a context of death has made them sound very close in meaning.

Before Quintus, the two verbs appear together several times and all examples refer to fish, with the exception of Plutarch, who writes that ἀφεῖσα τὸν Ἀλέξανδρον ἡ δύναμις ἥσπαιρεν, ἐπάλλετο, ἐφλέγμαινε Περδίκαις<sup>16</sup>. The two terms occur together also in Apollonius 4.873-874, but this example cannot help our case because the two verbs have different subjects and ἀναπάλλομαι there has the meaning of “spring to one's feet” (cf. *Posth.* 1.140). On the contrary, in the case of fish taken out of water the two notions merge into one, as the leaping movement to and fro is indissolubly linked to that of gasping to the point of death.

Thus, it is true that the verbs ἀναπάλλομαι and ἀσπαίρω can denote death, but if their proximity tended to be, in a way, characteristic of dying fish, then it is very probable that Quintus intentionally used them together. By doing this he achieves a powerful effect in his image: the learned reader sees in the movement and suffering of the mutilated hand not only a snake's cut tail, but also a fish taken out of water.

One may object that the two words are not linked directly because ἥσπαιρεν belongs to the narrative while ἀναπάλλεται is the main verb of the simile. What could be a counter-argument, though, shows the careful way in which the two verbs are linked in the text. If the fish-image had prevailed we would have the simile of a fish; but it did not. Deliberately it is kept at a secondary level. The reason why the fish-image did not prevail is that the image of the weak and helpless fish would have evoked pathos, but the idea of the mighty and fearful warrior encapsulated in the βλοσυρὸς δράκων would have

<sup>14</sup> See Stamatacos, s.vv. ἀσπαίρω, σπαρταρίζω, σπαρταριστός, ψάρι; Dimitracos and also Andriotis, s.v. σπαρταράω-ῶ; Babiniotis 1998, s.vv. σπαρταρώ, ψάρι.

<sup>15</sup> On *Il.* 18.572 (IV.261.10-11); cf. his comment on *Il.* 13.571 (III.513.23f.). Suda s.vv. ἀσφαδάστω, σφαδάζειν, σφακελίζοντες. See Sch. Opp. *H.* 2.400, 2.518, 4.322.

<sup>16</sup> Hdt. *Hist.* 9.120.4 (also quoted in Ath. 3.119d); Ael. *NA* 13.28; Sch. Opp. *H.* 1.72; Plut. *Moralia* 336f9-337a (Frazier and Froidefond edd. 1990).



been completely missed. The epithet βλοσυρός describes twice in similes the serpent (*Posth.* 11.74, 12.492), and also the lion (1.5) and the bear (10.181). In the Posthomeric ecphrases of armour (5.39, 6.258, 8.348) a dragon can be σμερδαλέος as in *Il.* 2.309, though in general Homer prefers colour epithets for the serpent, like δαφινός (*Il.* 2.308), φοινήεις (*Il.* 12.202, 220), κυάνεος on Agamemnon's breastplate (*Il.* 11.26, 39)<sup>17</sup>. So, while Homer applied βλοσυρός to a facial expression but never to an animal, Quintus follows the example of other poets and uses the epithet in an un-Homeric way<sup>18</sup>. The dragon-simile, then, exploits the idea of the dragon as the lord of serpents and as a dangerous and valiant animal. Modern Greek similes in Cornaros' poem *Erotocritos* express this same notion:

2.1499                    δύναμιν εἶχε σὰ θεριό, δράκου καρδιὰν ἐφόρει  
2.1828                    σὰ λιόντας ἤκαμε καὶ δράκος

Thus, I believe that Quintus consciously implies the fish-image and successfully makes the most of it, while he does not let the fish prevail in his simile as being "stolidus fugax mali expers tacitus"<sup>19</sup>.

In other words, we discern a simile within the simile. If it were extended, this suppressed image would have the form of the locust-simile which we will discuss in the section of the locust below. Therefore we notice that some of the smallest categories of animal-similes — the fish, the snake, the locust which we will see below — function on a double level of reading. We have seen that the fish conspicuously alludes to an Iliadic simile. Now the snake is also seen from a second point of view, according to which the limb of the βλοσυρὸς δράκων is as helpless as a fish. In the *Posthomeric*, however, we saw that the fish represent the Trojans as victims of Aias and Neoptolemus. The double reading of the snake-simile brings the dragon-like Greek warrior close to the Trojan victims of this war. The same doom befalls both Greeks and Trojans.

<sup>17</sup> A dragon is σμερδαλέος also in *A.R.* 3.1215. The Iliadic dragon can also be ὀρέστερος (22.93). Cf. *Anacreont.* fr. 17.11 W: κυανωτέρη δρακόντων; *Alcm.* fr. 3.66 Calame = 1.66 P: ποικίλος δράκων / παγχρύσιος. On κυάνεος see Irwin, pp. 79-110.

<sup>18</sup> For βλοσυρός see Leumann, pp. 141f.; Tebben 1998, s.v. (cf. βλοσυρῶπις). Of lions in [Hes.] *Sc.* 175; *AP* 9.19.5, 603.5 = *HE* 594; *App. Anth.* 6.264.23 Cougny; [Opp.] *C.* 2.165. *A.P.* 6.222.3 = *HE* 3522 (n. ad loc.): β. σελάχευς, *Phoc. Sent.* 2.3: σὺς β.; *Opp. H.* 1.367: β. ζύγαινα, 2.247-248: β. ἄρκτοις; 5.38: φώκην β.; Examples in later works: *Nonn. D.* 31.10: β. τέρας; of lions in *D.* 9.182, 36.329. Of lions also in Church Fathers; cf. Eust. on *Il.* 8.337 (*Il.* 591.9-11); Eust. on *Od.* 6.130 (*I.* 243.11-12).

<sup>19</sup> *Polem.*, in Foerster *I.* 182.17. Cf. Bodson, p. 45.



## Chapter II

### II.1 Insects

#### II.1.1 The bee

Quintus composes more bee-similes than any other writer of epic. In total, he has four bee-similes which are all embedded in the context of war and describe mainly warriors. A question arises: is the bee as a warrior a known image and one that occurs frequently? What does Quintus inherit and what is his attitude to it?

Hainsworth (1993) notes in his comment on the simile of wasps or bees at *Il.* 12.167-170: "The rarity of these aggressive and/or useful insects in similes is unexpected, but insects are rare altogether". However, this scarcity of bees and bee-similes does not apply to all literary genres. True, bees (and therefore bee-similes) in lyric poetry and tragedy are almost absent, while Theocritus and Nonnus mention a high number of bees but compose not a single bee-simile. And also, the several bee-similes of the *Anthologia Palatina* are in fact very few in proportion to the occurrence of the bee in this collection. Nevertheless, as one would expect, the significant role of the bee in Greek life and mythology<sup>1</sup> entails a considerable number of similes in literature.

Behind Quintus, then, there is a rich — though not so much epic — literary tradition that creates similes mainly about the honey-producing and the sting-bearing bee, the swarming bee, and finally the hard-working and wise bee<sup>2</sup>. Now, epic similes present bees as being hard-working, dangerous, or moving in large numbers, and the new aspect that they actually introduce in the field of bee-similes is the emphasis on sound. So, the Iliadic bee-simile depicts the crowd of the Greeks in their outward movement from the ships and in their direction to the assembly place (*Il.* 2.87-90)<sup>3</sup>. Homer also has a simile that depicts bees or wasps which prove to be threatening when they protect their young (*Il.* 12.167-170). Hesiod has one bee-simile and introduces drones (not occurring in Homer) in it (*Th.* 594-599; cf. *Op.* 304-306). He reverses the actual genders of the bees by portraying the lazy drones — women — as profiting by the hard work of the bees — men<sup>4</sup>. The hard-working bee will later represent not men as in Hesiod but

<sup>1</sup> See Cook, *passim*; Keller vol. II, pp. 421f.; *Greek Insects*, pp. 47f.; Platas, pp. 444-445; Pomeroy, pp. 278f.; Bodson, pp. 20f.; Terian 1981, on Ph. *Alex.* 20-21.

<sup>2</sup> See Appendix, pp. 87-88.

<sup>3</sup> See, however, Nimis (p. 74) who refers to Hesiod's bees and drones: "The comparison of the Greeks to bees perhaps suggests the fruitlessness of their labors when they have a drone for a king."

<sup>4</sup> See Sussman, *passim*.



housewives, as for example in Semonides *On Women* (fr. 7 W, 83-93), Phocylides (fr. 2 Diehl) and Xenophon (*Oec.* 7.17, 7.32f.)<sup>5</sup>. Apollonius writes the first known epic bee-simile for females, the women of Lemnos (*Arg.* 1.879-882). He does not describe only the number and movement (880: ἐκχύμεναι, 883: ἀμφὶ [...] προχέοντο), as Homer mainly does, but also the noise produced. In the bee-simile in *Arg.* 2.130-134 Apollonius deals again with movement, as the apodosis confirms (135: ὥς οἱ γ' οὐκέτι δὴν μένον ἔμπεδον, ἀλλὰ κέδασθεν) and also with sound (133: βομβηδὸν κλονέονται), though this is an aspect not emphasised in the narrative<sup>6</sup>. Triphiodorus compares the Greeks coming out of the Horse (533: ἀπὸ γαστέρος ἔρρεον ἵππου) to bees leaving their hive (534-538); to movement, he adds the aspect of danger (538: νύγμασι πημαίνουσι παραστείχοντας ὁδίτας). To sum up, epic poets think of bees as hard-working, dangerous, or moving in large numbers<sup>7</sup>.

The metrical position of the “bee” in Quintus is μέ(<sup>6</sup>—)λίσσαι, with the exception of με(<sup>4</sup>—)λίσσάων (*Posth.* 6.324, cf. *Il.* 2.87). The vast majority of examples in poetry after Homer, and also after Quintus, in Triphiodorus and Nonnus, prefer the position of the word at the end of verse and so it appears to be a standard metrical position for the “bee”<sup>8</sup>.

Quintus' first bee-simile depicts the reaction of the Trojan women to the speech by Hippodameia, Tisiphonos' wife. Inspired by the Amazons, she exhorts them to take an active part in the war. In particular R. Schmiel has shown the significance of the whole episode for the structure of Book 1 and to the way Penthesileia and the Amazons are perceived in the *Posthomerica*<sup>9</sup>. The suggested readings “Hippodameia, wife of μενεπτόλεμος Tisiphonos”, and “Tisiphone, wife of Menepolemus” have been discussed by Vian and Schmiel<sup>10</sup>. Without intending to opt for one of the readings, I think that if Ἴπποδάμειαν is Quintus' original reading at v. 1.404, then it may be far from coincidental that the woman who suggests an Amazonic behaviour has a name very appropriate to an Amazon. In the scene of this assembly the bee-simile is the only simile of the women. A breeze making the leaves whisper, waves breaking on the shore or birds twittering, would seem images appropriate enough for the sound of female voices. However, it is important in Quintus' choice of the bee, that the simile should satisfy the complex needs of this particular scene. The bee-simile aims at and

<sup>5</sup> Pomeroy, on Xen. *Oec.* 32; Holden, ad loc., comments on the slightly irregular form of the comparison. See Lloyd-Jones, on Semon. *On Women* 83, 90-1. Cf. Walcot, pp. 45-46.

<sup>6</sup> See the interesting discussion of the simile by Nimis, p. 110.

<sup>7</sup> See Earp (1948, 96) cited by Sideras, p. 247 n. 17.

<sup>8</sup> See López, s.v.; a large number of examples also in AP.

<sup>9</sup> Schmiel, pp. 188-190; cf. Calero Secall 1992 (*La Mujer*), 166-167.

<sup>10</sup> Vian on *Posth.* 1.406-407; see app. crit. on *Posth.* 1.404 and 1.406; Schmiel, p. 191 n. 8.



succeeds in expressing effectively not only the number of the characters, their new promising prospect, as well as their exhortation by Hippodameia and the subsequent noise produced, but also their emotional state and how they evaluate the challenge of fighting. The effectiveness of the simile is due to the artful way in which Quintus satisfies this complex function.

*Posth.* 1.440      ὥς δ' ὅτ' ἔσω σίμβλοιο μέγ' ἰύζωσι μέλισσαι  
                          χείματος οὐκέτ' ἐόντος, ὅτ' ἐς νομὸν ἐντύνονται  
                          ἐλθέμεν, οὐδ' ἄρα τῇσι φίλον πέλει ἔνδοθι μίμνειν,  
                          ἄλλη δ' αὖθ' ἐτέρην προκαλίζεται ἐκτὸς ἄγεσθαι·  
                          ὥς ἄρα Τρωιάδες ποτὶ φύλοπιν ἐγκονέουσai  
                          ἀλλήλας ὠτρυνον·

Let us think of winter in terms of what it lacks, namely let us think of it as the negative form of fair weather or of spring. Then we can see two negations in v. 441: χείματος and οὐκέτ' ἐόντος. This double negation of the text is missed, for example, in the translation of A. S. Way: “winter is gone”<sup>11</sup>. The truth is that in a code as subtle as language, double negation does not express exactly the same thing as an affirmative statement and therefore the expression χείματος οὐκέτ' ἐόντος does not necessarily mean “in springtime”. In v. 441, then, Quintus wisely chose a negative form which is not equivalent, for instance, to the εἶαρος — ὁ ἐόντος (cf. *Posth.* 6.326: ὅτ' εἶαρος ἡμᾶρ ἵκηται). Neither the reference to the season nor the negation is gratuitous; they harbour a particular significance. The bees are thinking: “*now* is the time to go out; the time to go out has come, *at last*, the weather has changed and we should not keep on doing things we used to do”<sup>12</sup>. If we are right to consider that οὐκέτ' might not mean “not yet” but “not any more”, then the double negation indicates that bad weather lasted long. The word χεῖμα here does not necessarily mean winter<sup>13</sup>, but if it does, then the double negation might also give the impression that the bees have been waiting for fair weather all winter long. Of course, this impression may be effective but it is false, because the life-span of a bee is only four to six weeks in the summer<sup>14</sup>. Whatever the case, the activity in which the bees are now engaged is something different from their activities up to now; in a way, it is new as is the women's intention to enter the battlefield. With the negative forms in vv. 441 and 442 importance is given to the verbs ἐντύνονται and προκαλίζεται, as well as to the antithesis in-out that runs throughout the simile, especially vv. 442 and 443,

<sup>11</sup> 1913, Loeb edn.

<sup>12</sup> See Sch. vet. Ar. *Eq.* 755a, ed. Mervyn Jones 1969: ἐπὶ [sc. αἱ μέλισσαι] διὰ κρύος ἢ χειμῶνα ἐξιέναι κατοκνῶσιν ἐκ τῶν σίμβλων; Arat. 1028-1030. For a different opinion, see, e.g., Ael. *NA* 5.12.6-8.

<sup>13</sup> Cf. Sch. Arat. 1028, where χειμῶν means just bad weather.

<sup>14</sup> Cf., however, Ath. 8.352f.



where we note the position of ἔνδοθι μίμνειν and ἐκτὸς ἄγεσθαι at the end of the verse. A similar antithesis exists in the bee-similes of Hesiod (*Th.* 594-599) and of Triphiodorus (534-538), whose verses 535 and 537 express vividly the antithesis ἔνδοθι-ἔξω and the reader feels the psychological urge of both bees and the Greeks hiding in the Horse, to go out. The antithesis in-out is the basis for the similarity in diction among all three similes: *Th.* 594, 598 ≈ *Posth.* 1.440; *Th.* 598 ≈ *Posth.* 1.442; *Triph.* 535 ≈ *Posth.* 1.440, 442.

In fact, the sequence of verbs in *Posth.* 1.441f. shows the indecisiveness or hesitation of the bee-women to proceed from words to deeds:

*Posth.* 1.441            [...] ὅτ' ἐς νομὸν ἐντύνονται  
                          ἐλθέμεν, [...] ἔνδοθι μίμνειν,  
                          [...] προκαλίζεται ἐκτὸς ἄγεσθαι·  
                          [...] ἐγκονέουσai  
                          [...] ὥτρυνον·

We also note the position of the two opposites — ἐλθέμεν, μίμνειν — at the beginning and end of v. 442, as well as the metrical and notional wavering between the contrasting pair ἔνδοθι (ῶ—)μίμνειν — ἐκτὸς ἄ(ῶ—)γεσθαι, which I have mentioned above. As Schmiel notes (p. 190), "in the context of the contrasting speeches of Tisiphone and Theano, ἔνδοθι μίμνειν and ἐκτὸς ἄγεσθαι neatly sum up the contrast between women's proper place and the opposite. From a formal point of view, then, the pivot on which the reversal in this episode turns can be located precisely at lines 442 and 443."

The fact that the description of the going out of the bees in the *Posthomerica* is based on ambiguous schemes like negations (not winter) or unbalanced contrasts (in-out), reduces, I feel, the bees' frenzied activity. In a proleptic way, the simile refers to the real outcome of the women's frenzied swarming, namely the deflation of their enthusiasm and cancellation of their plans. The women will not join the battle and will never inspire a bee-simile like the ones that male warriors inspire (as we shall see below). The women of Troy stand half way between the image of the bee as a warrior and the bee as an ideal worker and carer of the interior, that is, a house-keeper in the way Semonides and Xenophon have described. Yet in the difficult moments of the sack of Troy, some women will behave in the admired Amazonic way (*Posth.* 13.118-122)<sup>15</sup>. Nevertheless we must note that their instinctive participation in the events differs from the organised and collective participation that Hippodameia suggests. There we clearly see the futility of ambitions and the condemnation of the women to their traditional roles.

<sup>15</sup> See Calero Secall 1992, 167. For female characters in the *Posthomerica* who are distant from the role which society has imposed on them, see Calero Secall 1992, pp. 165f.



I have already noted the affinity between Quintus' bee-simile and those of Hesiod and Triphiodorus. I can here add that the adverbial phrase ἐς νομόν (1.441) refers to Aratus (v. 1029)<sup>16</sup>. However, the link between Quintus and older epic poets does not reduce the originality of his image: by presenting the bees precisely in the process of thinking and planning to go out, the Posthomerian image differs immensely from those of the past.

Moreover, Quintus is capable of using vocabulary in novel and effective ways. The first and last verbs in the simile, for example, are noteworthy; for the buzzing bees, Quintus uses the uncommon verb ἰύζωσι (1.440). This is more than a word of noise, it is a verb of shouting or yelling. Hesychius (s.v.) interprets it as κραυγάζει, βοᾷ, ποιῶς φωνεῖ<sup>17</sup>. Again Quintus uses ἰύζω in a simile at 6.126a of geese, and ἀνιύζω in a simile at 11.177 of hogs. The verb is rare in epic poetry, but it is apparently less surprising in the description of geese or hogs than of bees. In the *Iliad* it occurs once in a simile and describes dogs and men trying to scare a lion by shouting at it (*Il.* 17.66). According to the ancient scholiast (Sch. *Il.* 17.66), ἰύζουσιν: οἱ νομῆες. οἱ δὲ κύνες ὑλακτοῦσιν. Given that in this particular context the verb refers to the Trojan women, it is worth mentioning an ancient comment that relates the verb ἰύζω to women: ἰύζειν δὲ τὸ λιγυφωνεῖν· κυρίως δὲ ἐπὶ γυναικῶν<sup>18</sup>. It is to the benefit of his poetry, I believe, that Quintus adapts the term to his needs. So, the unexpected word at the beginning of the simile attracts attention and constitutes a very effective introduction to the theme of the simile<sup>19</sup>. Also, by introducing the word into a completely new context, Quintus broadens its meaning.

Quintus broadens the notion of another verb in this simile, the very last verb προκαλίζεται (1.443). Homer and the Oppians thought of the verb προκαλίζομαι as meaning “provoking to a fight”<sup>20</sup>. Now, Quintus introduces the verb in his bee context and gives to it the novel meaning of “inciting”, or “exhorting”. However, in the artful link that Quintus creates between simile and narrative, the novel meaning of προκαλίζομαι wittily looks back to the traditional usage of the word. What I suggest is that it may be deliberate that προκαλίζεται has the same metrical position with the phrase ποτὶ φύλοπιν in the following verse (1.444). Quintus invites the reader to think of or read the two elements as if

<sup>16</sup> Cf. Gal. *De theriaca ad Pisonem* 14.15; Plut. *Moralia* 30c11; *Aesopica* 72. On the phrase, see Kidd, on Arat. 1029.

<sup>17</sup> Cf. LSJ and Suda, s.v.; The noun, as the verb, is uncommon in epic: ἰυγμός (*Il.* 18.572); ἰυγή (Opp. *H.* 1.565); see LSJ, s.vv.; ἰύζοντες (*Od.* 15.162); ἰύζων (Call. *fr.* 690; Pfeiffer's n. ad loc.).

<sup>18</sup> Sch. Theoc. 8.30; cf. Aesch. *Supp.* 808, 872, 874.

<sup>19</sup> See the difference between prominent word-positioning and emphasis in Silk, pp. 67-71.

<sup>20</sup> Homer *Il.* 3.19, 4.389, 5.807, 7.150; *Od.* 8.228, 18.20; Opp. *H.* 2.325, 329; [Opp.] *C.* 2.57, 4.348. The last example from the *Cynegetica* differs, but the drinking competition described is still a contest.



they were successive, and in this way to revive the traditional meaning of the verb as “provoke to a fight”. The revival of this meaning is in accordance with the apodosis (*Posth.* 1.444-445) which transfers the reader to the narrative, where the bee-women's discussion and restlessness are all about taking part in the war.

In all, the reader has the feeling that the image in Book 1 is so apt and so skillfully treated that all the subtle ideas of verses 441-443 would have been missed if Quintus had chosen a different image. Now the bee-simile of Book 1 pictures the number, the movement and the psychology of the Trojan women and in addition prepares the ironic contrast between warriors and house-keepers depicted as bees.

The second bee-simile (*Posth.* 3.221-226) describes the battle round the body of Achilles. The Trojans pushed away from the body by Aias (3.219: ὥθει ἀπὸ νέκυος) are compared to bees resisting the attack of smoke by a man who, heedless of them, takes their sweet wax away. Aias is the protagonist in this scene and, no surprise, Quintus devotes nearly half the simile to him. Hence, the simile engages the bee-image to fighting, emphasising number and sound.

*Posth.* 3.220      ἀλλὰ οἱ ἀμφεμάχοντο περισταδὸν αἰσسونτες  
αἰὲν ἐπασσύτεροι, τανυχειλέες εὖτε μέλισσαι,  
αἷ <ρά> θ' ἐὼν περὶ σίμβλον ἀπειρέσiai ποτέωνται  
ἄνδρ' ἀπαμυνόμεναι, ὃ δ' ἄρ' οὐκ ἀλέγων ἐπιούσας  
κηροὺς ἐκτάμνησι μελίχροας, αἷ δ' ἀκάχονται  
καπνοῦ ὑπὸ ριπῆς ἡδ' ἀνέρος, ἀλλ' ἄρα καὶ ὧς  
ἀντίαι αἰσσουσιν, ὃ δ' οὐκ ὄθετ' οὐδ' ἄρα βαιόν.

Apollonius Rhodius also writes a simile about the use of smoke against bees (2.130-134) when the Argonauts λευγαλέως Βέβρυκας ὑπερφιάλους ἐφόβησαν (v. 129)<sup>21</sup>. However, the two images differ considerably. Apollonius studies instinctive reactions and is interested in the flight of the bees: the verb that evokes the simile is ἐφόβησαν (2.129), and the apodosis stresses that οὐκέτι δὴν μένον ἔμπεδον, ἀλλὰ κέδασθεν (2.135). Quintus, though, takes the image further and outlines behaviours and psychology in the confrontation of the bees with the man. In this respect the simile looks back to the Homeric simile of bees or wasps, where the insects<sup>22</sup>

*Il.* 12.169      οὐδ' ἀπολείπουσιν κοῖλον δόμον, ἀλλὰ μένοντες  
ἄνδρας θηρητῆρας ἀμύνονται περὶ τέκνων

<sup>21</sup> Vian on A.R. 2.131; Sch. on Ar. V. 457; Antig. 52a.1-2; Hesych. s.vv. βλίσσαι and ἐναύοντες; Lyc. *Alex.* 293 (Mascialino ed. 1964): ὡς μέλισσαι συμπεφυρμένοι καπνῷ (Sch. ad loc.); also in Greg. Naz. *De vita sua* vv. 1064-1065. See Körner 1930, 83; Koukoules, p. 388.

<sup>22</sup> See Hainsworth 1993, on *Il.* 12.171; Janko 1992, on *Il.* 16.259-265.



We can note the parallelism between ἄνδρ' ἀπαμυνόμεναι (*Posth.* 3.223) and ἄνδρας [...] ἀμύνονται (*Il.* 12.170). Long after Homer, in his treatise *On Exile*, Plutarch writes a very interesting bee-simile that depicts psychology and behaviour: it is the effective and unusual image of dismayed bees which were driven out of their hive. The very expressive verbs that Plutarch uses are ἀδημονοῦμεν and ξενοπαθοῦμεν (*Moralia* 601c). As to the Hesiodic simile (*Th.* 594-599), it highlights not exactly behaviour but characters.

The vocabulary in Quintus' simile is remarkably unusual. It contains three words which occur only once in the *Posthomerica*. Two of them form the phrase ἐκτάμνησι μελίχροας, which refers to κηρούς (*Posth.* 3.224), and the third is the verb ὄθετ' (*Posth.* 3.226). There are many examples of μελιχρός in poetry, but it will again be associated with wax in Epiphanius (*De xii gemmis* 12: κηρῶ τῷ μελιχρόῳ), while Triphiodorus describes nectar as μελίχρως (v. 113)<sup>23</sup>. In addition to the rare words discussed above, the simile contains the very rare word τανυχειλέες. It occurs only once again in order to describe the birds on Achilles' σάκος (*Posth.* 5.12). It is very likely that the term is a coinage of Quintus. Homer (*Il.* 8.297) and Oppian (*H.* 3.88, 5.255), instead, use the term τανυγλώχης of arrows and of a trident respectively. Other related terms are τανύγλωσσοι (*Od.* 5.66), and τανύφθογγοι (*Posth.* 11.110; *Triph.* 111; *Nonn. D.* 22.61; see p. 120 below)<sup>24</sup>. Quintus' τανυχειλέες is the second epithet in epic that describes bees after Homer's ἀδινάων (*Il.* 2.87). Neither Hesiod nor Apollonius use epithets for bees, nor does Triphiodorus later. If the epithet ἀδινάων mainly visualises the bees "set thickly next to one another"<sup>25</sup>, then each of the epithets in Homer and Quintus reflects the prevailing idea with which each poet associates bees, namely number and sound respectively. It is interesting how Quintus' deep interest in sound made him create his own alternative to the traditional epithets for the noisy bee like λιγύφθογγοι (*Bacchyl.* 10.10)<sup>26</sup>, βομβήεσσα (*AP* 6.74.2) or βομβεῦσα (*Theocr.* 3.13) and ἐρίβομβος (*Proclus in Pl. Cra.* 186.10). Quintus also ignores the epithet ξουθή, which many poets used before him. However, opinions of modern scholars on its meaning vary from the notion of colour to that of sound<sup>27</sup>.

<sup>23</sup> See Gerlaud, on *Triph.* 113 (ed. 1982, see p. 118). Cf. μελίχροος in [Opp.] *C.* 1.65; μελιχρός in A.R. 4.359, [Opp.] *C.* 2.38. A similar form that Quintus uses is μελίφρων in the phrase μελίφρονα σῆτον (*Posth.* 10.33); also in [Hes.] *Sc.* 428, and in A.R. 3.458; see Campbell 1983, *Index*, s.v.; Gillies, on A.R. 3.458.

<sup>24</sup> Of the speed of wings, see τανυσίπτεροι (*Od.* 22.468; *Hes. Th.* 525, *Op.* 212; *h.Her.* 213, *h.Hom.* xxxii 1 [of the Moon]), τανυπτέρυξ (*Il.* 12.237, 19.350), and τανύπτεροι (*h.Cer.* 89); see Richardson 1974, on *h.Cer.* 89.

<sup>25</sup> Vivante, pp. 116-117, who thinks that in this word more than one notion merge. Cf. Buttmann, pp. 32-37; Leaf, on *Il.* 2.87.

<sup>26</sup> Kenyon (ad loc.) unconvincingly regards the epithet as inappropriate.

<sup>27</sup> See Gow-Page, on *HE* 2776; *PCG*, on *Antiph.* 55.7; Kidd's meticulous comm. on *Arat.* 1028; Fraenkel, on *Aesch. Ag.* 1142; Gow, Monteil and Cholmeley, on *Theoc.* 7.142; Dunbar, on *Ar. Av.* 213-4. Cf. Douglas, pp. 110f.; Sch. *Arat.* 1028, on ἐπιξουθαί.



Quintus, then, prefers to invent a word (τανυχειλέες) in order to treat a common feature.

In the third bee-simile of Quintus the Trojans follow Eurypylus and other Trojan leaders "Just as if they were fine swarms of bees pouring noisily with their leaders from a covered hive when spring days come" (*Posth.* 6.324-326)<sup>28</sup>. The Greek text talks about μελισσάων κλυτὰ φύλα<sup>29</sup> which are ἐκχύμεναι καναχηδόν out of their διηρεφής place. The adverb καναχηδόν is not particularly common in the extant tradition (*Orph. A.* 1054, *Sch. Aesch. Ch.* 152, the *Suda*; cf. *LSJ* s.v. καναχέω) and occurs four times in Quintus. It is likely that Nonnus has adopted it from Quintus and uses it several times<sup>30</sup>. Now, the epithet διηρεφής is more than uncommon; it is a *hapax legomenon* which must be inspired from the σμήνεσσι κατηρεφέεσσι and ἐπηρεφέας [...] σίμβλους of Hesiod<sup>31</sup>.

In the last bee-simile, the most important aspect is the indistinguishable sound which a number of words seek to express:

*Posth.* 11.382

περίαχε δ' ἄκριτος αὐδή,

οἶον ὑπὸ σμήνεσσι περιβρομέουσι μέλισσαι·

ἄσθμα δ' ἀνήιε πουλὸν χύδην, περίχευε δ' αὐτμή<ν>

A peculiar word is σμήνεσσι, which is used to mean not "swarms" but the less common "bee-hives"<sup>32</sup>. In particular the epithet ἄκριτος in the phrase ἄκριτος αὐδή is uncommon in Quintus<sup>33</sup>. There are many examples of the epithet in literature and we can see a certain association between the word as Phoenix uses it to refer to Achilles in *Posth.* 3.474 (πολλάκι παπιάζεσκες ἔτ' ἄκριτα χεῖλεσι βάζων) and the word ἀκριτόμυθος<sup>34</sup>. More importantly, the literary tradition offers Quintus the phrases ἄκριτος ἡγή, ἄκριτος βοή and ἄκριτος κραυγή<sup>35</sup>. All the examples belong to a context of war or revolution and may have easily suggested the formulation of the war-like ἄκριτος αὐδή by Quintus. The ἄκριτος αὐδή is metrically similar to Apollonius' ἄκριτον [...] (ῥ—)αὐδήν, which refers to the song of Orpheus as heard by the sirens (*Arg.* 4.911)<sup>36</sup>. Now, the function of the phrase in Quintus' epic is noteworthy; the phrase ἄκριτος [...] (ῥ—)αὐτή

<sup>28</sup> Trans. by Combellack.

<sup>29</sup> Cf. *Hes. fr.* 33a16 M-W: μελισσέων ἀγλαὰ φύλα; *Il.* 2.87: ἔθνεα [...] μελισσάων (see Kirk 1985, on 87-93); *Alcm. fr.* 159.4 Calame = 89 P: γένος μελισσῶν (Calame 1983, ad loc.); *Il.* 14.361, *h.Ap.* 273: ἀνθρώπων κλυτὰ φύλα, 355: κλυτὰ φύλ' ἀνθρώπων; *Hes. Th.* 591: φύλα γυναικῶν (West 1966, on *Hes. Th.* 590-1); *AP* 9.404.1: ῥεῦμα μελισσῶν.

<sup>30</sup> See Vian and Battegay, s.v.; *Nonn. D.* 21.93, 30.302, 35.10, 43.321, 48.97. See Wifstrand, p. 5.

<sup>31</sup> *Th.* 594 and 598 respectively. See *LSJ* s.vv. κατηρεφής, ἐπηρεφής.

<sup>32</sup> See *LSJ* s.v. σμήνος I; West 1966, on *Hes. Th.* 594.

<sup>33</sup> See Vian and Battegay, s.v.; *LSJ* s.v. (see under I).

<sup>34</sup> See *LSJ* s.vv. ἄκριτος (see under I), ἀκριτόμυθος.

<sup>35</sup> *Plut. Tim.* 27.2; *Plut. Pyrrh.* 32.7; *Polyb. Hist.* 15.31.1-2; cf. ἄκριτος ῥοῖζος, in *H. Alex. Magni Rec.* α 2.20.9.9.

<sup>36</sup> See Livrea, ad loc.



(*Posth.* 13.3) describes the voices of the feasting Trojans (*Posth.* 13.4) and refers to the phrase ἄκριτος (ᾗ—)αὐδὴ (*Posth.* 11.382) which has appeared earlier in a completely different context. In my opinion, the example in Book 13 looks back to the war context of Book 11, and simultaneously anticipates the replacement of the carefree feasting cries by the cries of agony and helplessness.

In general, Quintus adopts typical features of the bee that the epic tradition offers, and he uses them extensively. However, without being innovative he is becoming un-Homeric, in that he opts for the element of sound as the main point in his bee-similes. But to what extent is the bee effective as a theme and why does Quintus prefer it to other themes that epic poets have more widely used in the past in order to visualise number and noise? The close look at the text has helped to provide an answer, at least as regards the delicate aspects of psychology and behaviour in the simile of Book 1. There the bee-image is more effective than any other theme could be.

Nevertheless, if in *Posth.* 1.440-443 and 3.221-226 we regard bee-similes as best serving his need for complex descriptions of noise and psychology, one could argue that in the bee-similes of 6.324-326 and 11.383 Quintus could have used a different theme, especially in order to visualise the noisy crowd of the Trojans following Eurypylus (6.324f.). The extremely disciplined bees, however, are the appropriate theme: so Plutarch writes (Flacelière *et al.* edd. 1957) ὥσπερ αἱ μέλισσαι φανέντος ἡγεμόνος συντρέχοντες καὶ κατακοσμούμενοι (*Lyc.* 30.2). It is true that compared to Homer, Hesiod, Apollonius and even to Triphiodorus, Quintus enhances the utility and importance of bee-similes by composing the most similes of bees and of wasps<sup>37</sup>, four for each insect. What we must keep in mind is that tradition — other than epic — has possibly prompted Quintus to think of bees as an especially serviceable theme in his descriptions of groups of men, and men in battle in particular. After the Homeric descriptions, a vivid picture of a crowd as bees can be found in Aelius Aristides (I, 412): περὶ τὰ χεῖλη τοῦ φρέατος περιεστηκότας [...] ὥσπερ ἑσμὸν μελιττῶν ἢ μυίας περὶ γάλα. But indeed, the comparison not of a crowd but of a fighting army to a σμῆνος of bees is as old as Aeschylus' *Persae* (128-129 West)<sup>38</sup>. There is also the only instance of a bee in Lycophron (*Alex.* 293), "where Cassandra imagines the scene which will ensue when the Trojans have set fire to the Greek ships"<sup>39</sup>. More sources which Quintus might have known are Philo and also Artemidorus. Philo (*Alex.* 21) describes the bee as φυλακάρχης and τειχομάχος, while according to

<sup>37</sup> Homer has composed only one wasp-simile (*Il.* 16.259-265), while there are no wasp-similes in the other three poets.

<sup>38</sup> See Broadhead, on *Pers.* 128; Belloni, on *Pers.* 125-32; Sideras, p. 247.

<sup>39</sup> Jebb, on Soph. *Aj.* 1276f. (see p. 237).



Artemidorus (II, 22) bees εοίκασι μὲν γὰρ ὄχλῳ ἢ στρατῷ διὰ τὸ ἡγεμόνι ὑποτετάχθαι<sup>40</sup>. Also interesting is the comment of the Homeric scholiast who approves the unique bee-simile in the *Iliad* (Sch. *Il.* 2.87a). Among other points, he notes that ἡ μὲν οὖν φαλαγγιδὸν γινομένη πρόοδος εὖ ἔχει· ὠπλισμέναι τε κέντροις εἰσὶν, ὑπήκοοί τε καὶ αὐταί εἰσι καὶ ἐπ' ἔργον ἐξίσιασιν. This is a tradition which Homer, for example, could not have in his own times. Quintus, on the other hand, did have it and could not ignore it. It seems, then, that principally the use of bees in a martial context and possibly the abundance of “bees” in the wider literary tradition are factors that encouraged Quintus to compose the most bee-similes in epic.

Yet not only the description of male warriors as bees, but also the association of bee-women with war can be traced long before Quintus. The affinities between the women's assembly under the wife of Tisiphonos in the *Posthomerica* and the women's assembly under Lysistrata in Aristophanes' *Lysistrata* are obvious. The striking difference between the two assemblies is apparent, too. The women in the *Lysistrata* gather in order to hinder the war and bring an end to it, whereas the women in the *Posthomerica* are eager to join the war. It is very interesting that the chorus of the old men in the *Lysistrata* will describe the assembly as an ἐσμὸς γυναικῶν, “a swarm of women” (*Lys.* 353)<sup>41</sup>. The metaphor ἐσμὸς γυναικῶν (353) is the very first comparison of the women in the *Lysistrata*. On *Lys.* 352-3, J. Henderson notes that the word is used of a large gathering of anything. According to the LSJ, the word means “that which settles, esp. a swarm of bees”. Thus, the word ἐσμὸς may naturally — not necessarily, though — evoke the image of bees in one's mind. It is hard to believe that Quintus did not have the *Lysistrata* in mind while composing his own scene of assembly. On the other hand it is hard to know whether his bee-simile was inspired by the Aristophanic phrase ἐσμὸς γυναικῶν or not.

Though I do not intend to take the Aristophanic swarm-metaphor too far, it is tempting to think of the sexual abstinence of the women in the *Lysistrata* in relation to the supposed indifference of bees to sex. As M. Detienne (1981, 98) notes, “[The *melissa*] had the reputation of extreme abstinence in sexual matters”. P. Walcot applies this to literature: “The Greeks chose to equate the good wife and the bee, and it is misleading for us to believe that this equation applied merely to the work to be completed by the good wife and the bee, as is implied by Ischomachus in Xenophon's *Oeconomicus*. [...] The seventh poem of Semonides

<sup>40</sup> See Terian 1981, on Ph. *Alex.* 21; Terian 1988, on Ph. *Alex.* 21 (see p. 107 n. 4); on Artemidorus, see White, 149 n. 87.

<sup>41</sup> See Suda and LSJ s.vv. ἐσμὸς, σμῆνος; Sch. on Ar. *Nu.* 297; individual notes by Blaydes, Starkie and Dover, on *Nu.* 297; Cratin. *fr.* 2 PCG, n. ad loc.



[...] shows that the good wife was also like the bee in her indifference to sex." It is interesting that when Walcot quotes Detienne's words about the chastity and purity of the bee, he inserts his own reaction to Detienne's text in brackets. Walcot, then, cites: "The *melissa* was distinguished by a way of life which was pure and chaste and also by a strictly vegetarian diet (compare the Amazons?)"<sup>42</sup>. We can bring this thought of Walcot's into the discussion of the bee-simile in the *Posthomerica*, since here the Amazons inspire the Trojan women and it is precisely this inspiration that evokes the bee-simile.

Now, a search for links between Quintus' bee-similes shows that we can discern some sequences. First, excluding the longest bee-simile where a human appears (3.221-226), there is a gradual reduction in both length and points of emphasis in the remaining three similes. The length is reduced from four verses (1.440-443) to nearly three (6.324-326) and finally to one verse (11.383). This is in accordance with the number of points each simile stresses: noise and instigation (1.440-443); noise and number (6.324-326); noise (11.383). However, we must note that the decreasing points of emphasis do not necessarily entail reduced emphasis. So, the very last bee-simile is the shortest one, but it is also the one which expresses noise more vividly than the others. This is due to the context in which the simile is placed. Round the verb *περιβρομέουσι* of the simile there is an accumulation of words of sound, underlined below, which belong to the narrative:

*Posth.* 11.382

περίαχε δ' ἄκριτος αὐδή,  
οἶον ὑπὸ σμήνεσσι περιβρομέουσι μέλισσαι·  
ἄσθμα δ' ἀνήιε πουλὺ χύδην, περίχευε δ' αὐτμή<ν>

The interaction between simile and narrative is apparent; they seem to reinforce each other and so multiply the sound.

Second, there is another link among the bee-similes in the *Posthomerica* related to the engagement of both bees and characters in action. We saw that the women of Book 1 are not going to take part in the war. As a consequence, the fact that the women's enthusiasm is inflated and their plans thwarted creates the impression that the foraging of the bees is put in stagnation, too. Since the great projects in both narrative and simile are cancelled, we guess that in Book 1 the outcome of the antithesis in-out that we saw in the simile, is "in". It is interesting indeed that the succession of all four bee-similes shows the progress of the initial wavering between "in" and "out". Hence, a progression from the inside of the hive to the area outside it is obvious: ἔσω σίμβλοιο (1.440) — περὶ σίμβλον (3.222) — σίμβλοιο / ἐκχύμεναι (6.325-326) — ὑπὸ σμήνεσσι (11.383). Thus,

<sup>42</sup> Citations from pp. 45-46 and 47 n. 18 respectively.



the third bee-simile (6.324f.) seems to fulfil what the first simile (1.440f.) promises but fails to give: the image of bees on the way to their spring foraging. So, what the Trojan women did not make true, is realised by the Trojan men:

*Posth.* 1.444            ὥς ἄρα Τρῳιάδες ποτὶ φύλοπιν ἐγκονέουσai  
                                 ἀλλήλας ὤτρυνον·

*Posth.* 6.327            ὥς ἄρα τοῖσιν ἔποντο βροτοὶ ποτὶ δῆριν ἰοῦσι.

The similarity in structure is apparent, and so are the differences: an enjambement leaves the first line unfinished, and the placement of such a long and heavy word as ἐγκονέουσai at the end of the verse seems to refute its own meaning of “be quick and active, make haste” (according to the LSJ), and impede the women's movements. Correspondingly, verse 6.327 consists of shorter and more flexible words, in accordance with the unhindered movement of the troops. In the metrical position of the active verb ἔ(3—)ποντο (6.327), which is at the very first verse of the simile, occurs the verb not of action but speech ὤ(3—)τρυνον (1.445), which is placed at the second verse of the simile. Both the different significance and the immediate or delayed occurrence of the verbs in the simile, stress the gap between the actions that the similes describe.

True, the bee-image in Book 6 takes that of Book 1 forward (the bees are coming out at last), but there is a general lack of effectiveness reflected in the images of the bee. So, the bees in Book 1 are seen at a very active and promising (undermined though it is) moment, while in Book 3 the bees are pushed away with smoke. The promising tone is revived in the picture of bees going out on a spring day in Book 6. This revival is followed by another disappointment, which we see in the indistinguishable sound and suffering that surround the last bee-simile. The Trojans as bees, then, appear to be incapable of altering the flow of events dynamically.



## II.1.1 The bee

## APPENDIX

## The bee-similes in Greek literary tradition

## Themes that Quintus does not treat

Proverbial use: the proverbial metaphor or simile about the bee leaving her sting behind — still used in modern Greek — is recorded as early as the *Phaedo* of Plato (91c, Duke *et al.* edd. 1995): ὑμᾶς ἐξαπατήσας, ὥσπερ μέλιττα τὸ κέντρον ἐγκαταλιπὼν οἰχήσομαι. See Burnet, and Williamson *ad loc.*, who speaks of a proverbial phrase.

Associated with spring and flowers: Theoc. 9.34-35: οὐτ' ἔαρ ἐξαπίνας γλυκερώτερον, οὔτε μελίσσαις / ἄνθεα; Isoc. *Dem.* 52.1f. (cf. Plut. *Moralia* 30c10f.; Lucretius 3.11).

Associated with honey or wax: Ar.V. 107-108; AP 10.41.

Associated with poets: also traditional is the comparison of poets to bees, which is not exclusive to similes. For example the only bee in Bacch. 10.10 (See Jebb 1905, *ad loc.*); Hermesian. *fr.* 7.57 CA; Pl. *Ion* 534b2; Ar. *Av.* 748; *App. Anth.* 3.74.7 (Cougny n. *ad loc.*). See Cook, pp. 7f. In a context other than a simile, the comparison occurs in AP 9.187; Ael. *VH* 10.21, 12.45; Sch. Ar. V. 462 (Koster gives parallels *ad loc.*).

Associated with Love: the bee as a honey-producer and as a sting-bearer at the same time is particularly associated with the winged Eros and the bitter-sweet nature of love. There are fine instances of this association in the novels of Longus (1.18; see Lowe, and Hunter 1983, *ad loc.*) and Achilles Tatius (2.7.6; see Garnaud ed. 1991, *ad loc.*). Further examples are found in the *Anthologia Palatina*, in the *Anacreontea* and in Bucolic poetry: AP 5.163 = HE 4248, AP 126.4 = HE 4467, AP 12.154.4 = HE 4561, HE 4459 (n. *ad loc.*), AP 12.132b8 = HE 4117, AP 9.548.6; Anacreont. 35 (West ed. 1993, *ad loc.*); Mosch. *Id.* 1; Theoc. 19 (on authorship, see Gow, *ad loc.*). The following modern Greek folk song is eloquent of this long tradition (Politis 1866, 135.23):

ἐγὼ ἄλεγα κι ἡ μέλισσα πὼς εἶν' καλὸ πουλάκι,  
μ' αὐτὴ ἔχει μέσα τὸ γλυκὸ κι ἀπόξω τὸ φαρμάκι.

(I thought that the bee was a good little bird<sup>43</sup>,  
but she has the sweet inside and the poison in the outside)

<sup>43</sup> For the idea that bees are birds (flying beings), cf. Artem. II, 21: ἐπειδὴ δὲ καὶ τὰ ἔντομα τῶν ζώων ἵπταται, καὶ αὐτὰ ἐν τῷ περὶ ὀρνέων λόγῳ κατατάξω.



The wise bee: wisdom is another characteristic of the bee that literary similes portray. In *AP* 16.274.3 we read of Oreibasius that εἶχε γὰρ οἶα μέλισσα σοφὸν νόον.



## II.1.2

## The wasp

Quintus has four wasp-similes, an exceptionally high number compared to the one wasp-simile in Homer and to their complete absence in Hesiod, Apollonius and Triphiodorus. As regards Triphiodorus, though, I should point out that the overall number of similes in his work is low and scarcity is not exclusive to wasp-similes. Homer produces a single and memorable wasp-simile for the Myrmidons who re-enter the war alongside Patroclus (*Il.* 16.259-265). The *Iliad* also has a wasp-or-bee simile for the Achaeans, who, inspired by Neoptolemus follow him (*Il.* 12.167-170). The fact that the bee produces such a highly appreciated product as honey while the activities of the disagreeable and tenacious wasp are not to men's profit, has played a determining role in the way bees and wasps are treated<sup>1</sup>. Homer introduces wasps in order to depict the psychological state of warriors, their tenacity and war-like disposition, as well as their number<sup>2</sup>. Literature after Homer exploits more the aspects of disposition and tenacity than number<sup>3</sup>. The ease with which wasps are roused to anger is proverbial. Aristophanes' words in the *Lysistrata* (v. 475), ὥσπερ σφηκιὰν βλίττη με κάρεθίζη, appear in the Suda as a proverb<sup>4</sup>. Even today, the well-known metaphor of the wasps' nest, σφηκοφωλιά, is used in Modern Greek to denote a number of harmful people or the place frequented by them. So in J. Stamatakis, s.v. σφηκοφωλιά-ιά: ὁμὰς ὑπόπτων ὑποκειμένων (κακοποιῶν) [...] καὶ τὸ κέντρον ἔνθα συχνάζουσιν<sup>5</sup>. In fact the Modern Greek proverb is particularly close to Plutarch's metaphor: οὕτως οἱ φίλων ζητοῦντες ἑσμὸν ἔλαθον ἐχθρῶν σφηκίαις περιπεσόντες (*Moralia* 96b, Klaerr *et al.* edd. 1989). Wasp-similes of an unfailingly negative tone occur in quite late prose: Plut. *Moralia* 461a; Epict. *Disc.* 2.4.6; Luc. *Cont.* 15.

Being the main characteristic of the wasp, bad temper allows the wasp to represent anything from whole armies to as few as only two characters. So, while the association of a swarm of insects with an army is more or less natural, in Quintus, as in Homer (*Iliad* 12.167f.)<sup>6</sup>, wasps do not depict necessarily troops. Two out of four wasp-similes in the *Posthomerica* depict only pairs of warriors —

<sup>1</sup> Epict. *Gnom.* 5 and 6; Some ancient doctors, as Paul.Aeg. 9.2 CMG and Philum. 10. 1, 1 CMG, support that the wasp's sting is more painful than the bee's; cf. Sch. Hes. *Th.* 594.

<sup>2</sup> On their tenacity, see Marcovich, pp. 289-290; Janko 1992, on *Il.* 16.259-65. On the notion of number, see Hainsworth 1993, on *Il.* 12.171; Schnapp-Gourbeillon 1981, p. 28.

<sup>3</sup> Call. *fr.* 191.25f.; Ael. citing Ctes.: NA 16.31.7f. = FGrH 3C.688 *fr.* 46a (punctuation in the two sources differs).

<sup>4</sup> See Suda s.v. σφηκιά, σφηκώδεις, ἀγρία μέλιττα; Eust. on *Il.* 12.170 (III.369.24-25); Taillardat, pp. 210f.; Köhler, p. 187; Beavis, p. 193; *Greek Insects*, pp. 75-76. Cf. Ar. V. 223-224, 404, 430-432, 1104-1105.

<sup>5</sup> See also Babiniotis 1998, s.v. σφηκοφωλιά.

<sup>6</sup> See Hainsworth 1993, on *Il.* 12.171.



Deileon and Amphion in 10.114-116, Aeneas and Eurymachus in 11.146-149. This parallelism of a pair to a swarm stops being a paradox if we realise that, in fact, what matters in these comparisons is not numbers but psychology. The characteristics of Quintus' wasps are especially their easily aroused anger and pertinacious attack. His wasp-similes stress both the movement and the psychology of warriors:

<i>Similes</i>	<i>Verbs and aspects stressed in the narrative</i>	<i>Aspects stressed in the similes</i>
8.41-4	8.39-40: ἄγερθεν [...] μεμαῶτες — movement 8.45-6: ἐξεχέοντο μαιμώντες — movement and psychology	no sound no number movement and psychology
10.114-6	10.113: μαιμώντας οἰζυρῶς — psychology	no sound no number movement and intention
11.146-9	11.145: ἔνθορον — movement 11.151: ἔνθορον ἐσσυμένως — movement	no sound no number movement and psychology
13.55-7	13.54: κατήιον ἄλλοθεν ἄλλοι — movement and number 13.58: μεμαότες ἐξεχέοντο — movement and psychology	no sound movement, number and psychology

*The wasp-similes in the Posthomerica.*

What is odd is the noticeable absence of sound from the wasp-similes. This absence can be mystifying because it contradicts Quintus' general interest in sound which he frequently expresses in his similes and so vividly pictures in his bee-similes. There is no reason why the sound of the wasp *should* be excluded from a picture that emphasises its pertinacity and anger; on the contrary, the wasps' sound could increase their unpleasantness as their victims perceive it and would stress their determination to defend themselves<sup>7</sup>. So, Theocritus writes (5.29) σφάξ βομβέων τέττιγος ἐναντίον. Despite this potential of the sound, Homer does not mention either the wasp's or the bee's sound. Whatever the reason for Quintus' silence about the wasp's buzzing, it must be consciously that he

<sup>7</sup> Dethier, p. 77: "The sounds produced by insects are principally connected with sexual activity, territoriality, defence against predators, and maintenance of cohesion in flying swarms".



ignores the late tradition, which has broadened the image of the wasp by referring to sound. So in Lucian (*Bis Acc.* 13.2f., Macleod ed. 1974): προσίασι / θορυβοῦντες, ὥσπερ οἱ σφήκες περιβομβοῦντες, and also (*Musc. Enc.* 2, Macleod ed. 1972): ὡς οἱ σφήκες μετὰ ῥοιζήματος. Nicander writes of the sound of both bees and wasps (*Alex.* 182f.): ὅτε ῥοιζηδὰ μέλισσαι, / [...] σφήκές τε. The scholiasts are also eloquent. For example, οἱ σφήκες: ἀπὸ τοῦ ἤχειν τοὺς αὐλητὰς ὡς οἱ σφήκες; or, σφάξ· εἶδος μελίσης ἦχον ἀποτελοῦν<sup>8</sup>.

I suggest that Quintus' reference to the wasps' sound is very likely to have occurred in the *lacuna* we now have in one of the wasp-similes:

*Posth.* 8.40            ἀμφὶ Νεοπτολέμοιο βίην ἄμοτον μεμαῶτες,  
                           λευγαλέοις σφήκεσιν εἰκότες, οὓς τε κλονήσῃ  
                           .....  
                           χηραμοῦ ἐκποτέονται ἐελδόμενοι χροά θεῖναι  
                           ἀνδρόμεον, πάντες δὲ περὶ †σθένοζ† ὀρμαίνοντες  
                           τεύχουσι<ν> μέγα πῆμα παρεσσυμένοισι βροτοῖσιν·  
                           ὥς οἱ γ' ἐκ νηῶν καὶ τείχεος ἐξεχέοντο  
                           μαιμώντες Ἄρηι. πολὺς δ' ἐστείνετο χῶρος·

True, the simile glosses the μένος and not the sound. However, Quintus positions his word τανυχειλέες in a simile that does not illustrate sound:

*Posth.* 3.220            ἀλλὰ οἱ ἀμφεμάχοντο περισταδὸν αἰσσοντες  
                           αἰὲν ἐπασσύτεροι, τανυχειλέες εὖτε μέλισσαι,

In the apodosis:

*Posth.* 3.227            ὥς Αἴας τῶν οὐ τι μάλ' ἐσσυμένων ἀλέγιζεν,  
                           ἀλλ' ἄρα πρῶτον ἐνήραθ' ὑπὲρ μαζοῖο τυχήσας

In the narrative following the wasp-simile, after all, we read that πολὺς δ' ἐστείνετο χῶρος. I understand, of course, that the groaning ground is not the result of cries or buzzing but of the impetus of bodies moving particularly heavily and rapidly. Nevertheless it is a sentence more concerned with sound than any of these following the τανυχειλέες bees. Exactly because the wasp-simile starting at 8.41 features a human, I think it is very probable that Quintus did mention how the man perceived, how any man in his position would perceive, the wasps: primarily as an unpleasant and threatening sound. This natural predominance of the sound in the impression that the presence of insects like bees and wasps make, leads, I suppose, A. L. Keith (p. 23) to see in the insects in the *Iliad* what Homer has not said: "Not only the more obvious relations of number and buzzing are employed but persistence and boldness are found as the basis of some images."

<sup>8</sup> Sch. Ar. *Ach.* 864 (Wilson ed. 1975) and Sch. vet. Theoc. 5.28-30c (Wendel ed. 1914). Cf. Ph. *Quaest. Ex.* II, 24.



I have noted above that Quintus has written the most wasp-similes in epic poetry. If bees are an image apt for armies thanks to their discipline, well ordered life and movement, and their being subject to a leader, wasps on the other hand are appropriate as a symbol for armies thanks to their anger, perseverance and pertinacity in attacking. It is helpful to know that Quintus had a tradition behind him which depicted hosts as wasps. This tradition must have influenced him to work on the wasp-image extensively and see its usefulness. So, Plato thinks of the Syracusans as wasps (*Erx.* 392b-c, Souilh  ed. 1930): οἰόνπερ οἱ σφήκες. καὶ γὰρ τούτους ἐάν τις κατὰ σμικρὸν ἐρεθίζων ὀργίσῃ, ἄμαχοι γίνονται. In Xenophon's *Hellenica* methods of the wasps' extinction stand for war-making strategies (4.2.12)<sup>9</sup>. Philo, vice-versa, compares wasps to an invincible army (*Quaest. Ex.* II.24). I should here add that Aristophanes made the most of the wasp's suitability for depicting warriors. When he thinks of warriors in defence as wasps, he presents the element of the hostile ferocity as a valorising and positive point in terms of defending one's friends and homeland (cf. *Pl.* 561, *V.* 1075f.):

V. 1089                      ὥστε παρὰ τοῖς βαρβάροισι πανταχοῦ καὶ νῦν ἔτι  
μηδὲν Ἀττικοῦ καλεῖσθαι σφηκὸς ἀνδρικώτερον.

(MacDowell ed. 1971)

As Whitman points out (p. 147), "The old men of the *Wasps* are entirely within the scheme of nature [...] the anger and ferocity of the wasps is part of their virtue [...] The Attic wasp would be nothing without the sting with which he speared the Persians." And elsewhere (p. 148), "They were the men who fought at Marathon, and whether it be sword or stylus, their sting is the badge of their heroic spirit."<sup>10</sup> Aristophanes not only uses wasp-imagery in his *Lysistrata*, *Plutus* and *Vespaie*, but principally names his *Vespaie* after the insect. It is interesting that this important step of Aristophanes in introducing wasps (only slightly less uncommon than frogs) did not have any apparent influence on other poets, even in comedy.

Having shown how Quintus' wasp-similes are an unsurprising link in tradition, I will show below how they contribute to the sophisticated way of composing the poem. I suggest that the four wasp-similes may be divided in two pairs. According to their order of appearance in the poem (8.41-44, 10.114-116, 11.146-149, 13.55-57) let us represent the four similes with *a-b-c-d*. Then, the two

<sup>9</sup> They will reappear in various versions of *H. Alex. Magni*, for example (Rec. α 2.16.2): ἐθάρσυνε τὴν στρατείαν λέγων· "ἄνδρες συστρατιῶται καὶ φίλοι, ἐπίσταμαι τὸ πλῆθος τὸ ἡμέτερον ὀλίγον ὄν. ἀλλὰ καὶ μὴ εἰς τοῦτο διστάσωμεν· [...] καὶ γὰρ πολλαὶ μυριάδες μυιῶν εἰσιν, αἱ σκέπουσιν τὸν ἀέρα· ἐπὰν δὲ αὐταῖς ἐπιστῶσι σφήκες, σοβοῦσιν αὐτάς ταῖς πτέρυξι κλαγόντες· οὕτω τὸ πλῆθος οὐδὲν ἐστὶ".

<sup>10</sup> See Bowie, p. 125; Schnapp-Gourbeillon 1981, p. 31.



pairs will have the form *a-d* and *b-c*; that is, they form two shells, an outer (*a-d*) and an inner one (*b-c*) which is contained in the first. The symmetry of the composition is further defined and increased by the two Books (9 and 12) which lie between the similes of the first and the second shell. The scheme of the wasp-simile distribution is as follows:

*a* in Book 8

Book 9 (no wasp-simile)

*b* in Book 10

*c* in Book 11

Book 12 (no wasp-simile)

*d* in Book 13

*The position of the wasp-similes in the Posthomerica.*

I will start with the inner shell of wasp-similes. Wasps in the pair *b-c* appear in relation to raisins in a vineyard in autumn, ἐν ὀπώρῃ<sup>11</sup>. Similarities in diction between the two similes are indicated below:

*Posth.* 10.112                      <τοὺς> δ' αὖτε θρασὺ σθένος Αἰνείαιο  
    δάμνατο μαιμώνοντας οἰζυρῶς περὶ νεκρῶ.  
    ὥς δ' ὅτ' <έν> οἰνοπέδῳ τις ἐπαῖσσοντας ὀπώρῃ  
    σφῆκας **τερσομένησι** **παρὰ σταφυλῇσι** δαμάσση,  
    οἱ δ' ἄρ' ἀποπνείουσι πάρος γεύσασθαι ὀπώρης·

*Posth.* 11.146                      ἀργαλέοις σφήκεσσιν ἐοικότες οἳ τ' ἀλεγεινόν  
    ἐκ θυμοῦ κοτέοντες ἐπιβρίσωσι μελίσσαις,  
    εὔτε **περὶ σταφυλῆς** **αὐαινομένης** ἐν ὀπώρῃ  
    ἐρχομένας ἐσίδωσιν ἢ ἐκ σίμβλοιο θορούσας·

The first wasp-simile contains a word which occurs only once in the *Posthomerica*, the noun οἰνόπεδον (10.114)<sup>12</sup>. Also noteworthy is the participle αὐαινομένης (11.148) as an alternative to the form *τερσομένησι* (10.115). Tradition gives a number of participles of the verb αὐαίνομαι or its compounds (ἀπ-, ἀφ-, δι-, ἐξ-, παρ-, προσ-, συν-) and there is only one other extant example of the participle in poetry, the form *προσαναινόμενον* which Aeschylus[?] writes of Prometheus in the *Prometheus Bound* (v. 147)<sup>13</sup>.

<sup>11</sup> On wasps in vineyards see *Greek Insects*, p. 76; Nic. Alex. 182f. Cf. wasps asking to guard a vineyard in *Aesopica* 215. For the large number of wasps in autumn, see Arat. 1064; Sch. and Kidd on Arat. 1064.

<sup>12</sup> See LSJ s.v. οἶνο-παραλημπτής.

<sup>13</sup> Griffith, on Aesch.[?] *Pr.* 146: "lit. 'being dried up' [...] this physical sense, quite common in medical writers"; Conacher, p. 37: "Prometheus' hideous punishment ('withering away on this rocky crag' 147).



In the two similes above, the same scene is repeated and this repetition usefully underlines the reversal of the characters' roles. The wasps change role and from victims they become aggressors. The characters described in the similes also change: the wasps in *b* (10.114-116) stand for the Achaeans, while the wasps in *c* (11.146-149) depict the Trojans. Behind this general change described, one point remains subtly unaltered: it is the Achaeans who rush to the “raisins” both times, though under radically different conditions.

Another point: in the narrative context of simile *b*, Aeneas is protecting the body of Eurymenes. Thus, he is fighting against Deileon and Amphion, the two “wasps” who endeavour to strip off the arms from the dead Eurymenes. After taking up the role of fighting against wasps in *b*, Aeneas is now given the role of a wasp in simile *c*, when he and Eurymachus dash onto the battlefield after the exhortation of Apollo. We can see the role of Aeneas in these wasp-similes in relation to the role he has in another insect-simile in the *Posthomerica*, a fly-simile:

*Posth.* 3.263            ἦ ἄλλοισι πέποιθας ἀνὰ κλόνον, οἷ μετὰ σείῳ  
                               μύiais οὔτιδανῆσιν ἐοικότες αἴσσουσιν  
                               ἀμφὶ νέκυν Ἀχιλῆος ἀμύμονος;

This is Aias protecting the body of Achilles and addressing Glaucos. The role of Aeneas in this scene is described at considerable length (3.282-292). He is among the Trojans who are likened to flies; he is one of the “insects”. In the insect-simile of Book 10 his role has been reversed: in a similar context of a fight for a body, he chases insects away.

The outer shell comprises the similes below:

*Posth.* 8.41            **λευγαλέοις σφήκεσσιν ἐοικότες, οὓς τε κλονήσῃ**  
                               .....  
                               **χηραμοῦ ἐκποτέονται ἐελδόμενοι χροά θεῖναι**  
                               **ἀνδρόμεον, πάντες δὲ περὶ ἄσθενος ὁρμαίνοντες**  
                               **τεύχουσι<ν> μέγα πῆμα παρ᾽ ἐσσυμένοιισι βροτοῖσιν·**

*Posth.* 13.55            **θαρσαλέοι<ς> σφήκεσσιν ἐοικότες οὓς τε κλονήσῃ**  
                               **δρυτόμος, οἷ δ' ἄρα πάντες ὀρινόμενοι περὶ θυμῷ**  
                               **ὄζου ὑπεκπροχέονται, ὅτε κτύπον εἰσαῖουσιν·**

Quintus stresses the repetition of his theme with similarities in syntax, in diction and in the metrical position of the parallel phrases (indicated with bold type above). This artful scheme of the wasp distribution prevents us from assuming that the extensive similarity between *Posth.* 8.41-44 and 13.55-57 results from awkwardness and lack of inspiration. On the contrary, we come to appreciate it as a conscious cross-reference within the poem. It also invites us to search for some



particular link between the repeated image and the narrative where the image occurs. Thus, we note that both similes refer to the Achaeans and they occur at the beginning of Books of decisive events for the fate of Troy. Simile *a* (8.41-44) is the second extended simile in Book 8 and is placed very soon after the comparison of Neoptolemus to the Sun (8.28-31). In an analogous manner, simile *d* (13.55-57) is the second extended simile in Book 13, placed very soon after the comparison of Odysseus to a wolf (13.44-48). Both Books 8 and 13 are extremely important and also extremely sad in the account of the Fall of Troy. So, in Book 8 Neoptolemus kills Eurypylus and along with him the last hope for the salvation of Troy. Book 13 will describe what in Book 8 seems inevitable: the end of Troy. We cannot ignore the fact that Homer's wasp-simile of the Myrmidons returning to the war after a long time of inertia, occurs likewise at a crucial point for the outcome of the war (*Il.* 16.259-265). I think, then, that in inserting his wasp-similes in phases of the war that are highly important Quintus may have been influenced by Homer. It is also likely that he has been influenced by the important role that wasps have in the Bible<sup>14</sup>, and mainly by the reflection of the biblical description on Philo's work. So, God promises Moses to send wasps against his enemies, and Philo sees the wasp as a symbol of an unexpected god-sent power: σύμβολον ὑποληπτέον εἶναι τοὺς σφῆκας ἀνελπίστου δυνάμεως θεία πομπῇ σταλησομένης· ἥτις ἀφ' ὑψηλοτέρων κατὰ κράτος ἐπιφέρουσα τὰς πληγὰς, εὐστοχήσει πᾶσι τοῖς βλήμασι (*Quaest. Ex.* II, 24, Petit ed. 1978). The biblical image seems to have influenced many Church Fathers, too.

Let us now come to the diction of the two similes. We note that the variation of the epithet in verses 8.41 and 13.55 prevents the two verses from being identical. It is worth looking into the especial tone of the epithets λευγαλέοις and θαρσαλέοις. There are many examples of both epithets in the *Posthomerica*, and Quintus' favourable metrical position for them is the very beginning of the verse. However, they are here for the first time applied to an animal. The nouns that each of these two epithets accompanies elsewhere in the poem are noticeably different. For example, Quintus only rarely uses λευγαλέος of human beings. He mostly uses it of abstract nouns like ἀνίη, μένος, ὁδμή, ὁδύνη, ὁμοκλή, πένθος, πόλεμος, πόνος, φόνος, στοναχή, etc. In these cases the epithet means "atrocious, cruel, funeste"<sup>15</sup>. In fact, this meaning agrees with the tone of the wasp-simile in *Posth.* 8.41-44, since Quintus emphasises the harm that the grievous wasps cause to human beings, and since the simile foretells the oncoming distress for the Trojans which Book 8 will later describe.

<sup>14</sup> Exod. 23.28. Cf. Deut. 7.20; Josue 24.12; Sap. Solom. 12.8; see also I Cor. 15.55.

<sup>15</sup> Vian and Battegay, s.v. λευγαλέος. See Mawet, index, under λευγαλέος; Vivante, p. 106.



On the other hand, Quintus uses θαρσαλέος mostly to describe heroes. The notion of θάρσος as seen in the epithet θαρσαλέος, followed by the noun θυμός at the very end of the following verse, gives an especial psychological tone to the simile. After all, θυμός is one of the abstract nouns that are accompanied by the epithet θαρσαλέος in the *Posthomeric*. The majority of these abstract nouns are psychological, too: κῆρ, μένος, φρένες<sup>16</sup>. This use of the epithet θαρσαλέος in the poem strengthens the relationship between θαρσαλέος and θυμός in this particular simile, which harbours something of the psychology that exists in the context of the wasp-simile of the Myrmidons in the *Iliad*. There, the description of the Myrmidons as wasps is preceded and followed by words of inner impetus, like μέγα φρονέοντες ὄρουσαν (16.258), τῶν [i.e. τῶν σφηκῶν] τότε Μυρμιδόνες κραδίην καὶ θυμὸν ἔχοντες (16.266). The θαρσαλέοι wasps of Quintus also remind us of another Homeric insect-simile, when Athena gives courage to Menelaus:

*Il.* 17.570                    καὶ οἱ μύης θάρσος ἐνὶ στήθεσσιν ἐνήκεν

Hence, presented like fully-fledged heroes, the wasps in Book 13 will doubtless complete the destructive work of the wasps in Book 8. If those brought pain and distress, these ones will bring the ultimate destruction to the city. It is apparent that the choice of a different epithet in each of the similar verses 8.41 and 13.55 is not merely a variation. The epithets λευγαλέος and θαρσαλέος introduce two different perceptions of the Achaeans, the second perception bringing them a firm step closer to the inevitable sack of Troy.

Wasps emerging from their nest in the similes above (*Posth.* 8.42, 13.57) may refer to the similar image in the *Iliad* (16.259-265), but there are certain differences in the way the two poets present the insect. Already in *Il.* 12.167-170 Homer blunts the impression the wasps make by introducing bees in his simile and by giving them a very prominent position, at the end of verse 167. Most importantly, Homer makes clear that the wasps are protecting their young (*Il.* 12.170): ἄνδρας θηρητῆρας ἀμύνονται περὶ τέκνων. This is an important element which he repeats in his wasp-simile (*Il.* 16.265): πρόσσω πᾶς πέτεται καὶ ἀμύνει οἷσι τέκεσσι. I wonder whether it is Homer who inspired Gregory of Nazianzus to present, among exemplary animal parents, wasps appearing overeager to protect their young in *MPG* 37.1507A:

σφήκες δ' αὖ πέτρησιν ἐνήμενοι, ἦν τιν' ἴδωνται  
πλησίον, οὐδὲ φέροντα κακὸν τεκέεσσι νεογνοῖς,  
πετρόθεν ἐκχύμενοι, στρατὸς ἀθρόος, ἀμφὶ πρόσωπα  
βομβεῦσιν, κέντροις δὲ πικροῖς βάλλουσιν ὀδίτην.

<sup>16</sup> Vian and Battegay, s.v. θαρσαλέος.



Unlike Homer, who presents wasps along with bees, Quintus presents wasps attacking bees (*Posth.* 11.146-149)<sup>17</sup>. Moreover, he makes no sympathetic reference to the parental protection that the wasps show against aggressive men. Instead, he emphasises more than Homer the human suffering that the wasps cause (*Posth.* 8.41f.). Not surprisingly, the epithets of the wasp differ noticeably in the two poems. Therefore, wasps in the *Iliad* are merely μέσον αἰόλοι<sup>18</sup> (12.167) or εἰνόδιοι (16.260), while Quintus gives a forceful image when he describes them as (1—)λευγαλέοι (8.41), (1—)ἀργαλέοι (11.146) or (1—)θαρσαλέοι (13.55), all epithets that are not often associated with animals<sup>19</sup>. In addition, harsh movement and disposition of wasps can be seen in the long and particularly heavy verb ὑπεκπροχέονται (13.57), which is a *hapax legomenon* and may well have been coined by Quintus (cf. the *hapax legomenon* ὑπεκπροφεύγω in *Posth.* 1.634)<sup>20</sup>.

By way of conclusion to the section of the wasp I will sum up the discussion of the two pairs of similes. The pair b-c describes the Trojans as advancing and the Greek impetus as being checked. This pair, however, is surrounded by the pair a-d which clearly delineates the Greek supremacy and the consequent Trojan pain. In the artful way in which they are interwoven into the narrative, the wasp-similes reveal the result of the harsh competition.

<sup>17</sup> Cf. Arist. *HA* 626a7-8, 627b4-5. For parallels, see *Greek Insects*, p. 76.

<sup>18</sup> For αἰόλος see Irwin, pp. 214-5; Buttmann, pp. 63f. (for the wasps in *Il.* 12.167, especially p. 64); Detienne and Vernant, p. 19; Hainsworth 1993, on *Il.* 12.167-70. For αἰόλος applied to Iris in *Posth.* 12.193, see Calero Secall 1993, 141 and 1994, 96.

<sup>19</sup> See Mawet, index, under λευγαλέος and ἀργαλέος; for ἀργαλέος, especially pp. 211-229.

<sup>20</sup> Other ὑπεκπρο- verbs: -θέω, -θρώσκω, -λύω, -ρέω, -τάμνω; see LSJ s.v. ὑπεκπρο-θέω.



## II.1.3

## The locust

Ἀκρίδες<sup>1</sup> in Greek poetry appear quite often in sepulchral epigrams or feature in other literature as a pest for agriculture<sup>2</sup>. There are even Modern Greek proverbial expressions about the destructive locust: σὰν νὰ περάσανε ἀκρίδες (as if locusts had passed by<sup>3</sup>) or, σὰν νὰ ἔπεσε ἀκρίδα<sup>4</sup> (as if locusts had swooped). Outside a proverbial context, however, the insect normally referred to by the name ἀκρίς seems to be more a harmless grasshopper than the destructive swarming insect as we see it in the Bible, in Homer and Quintus.

The locust occurs in the *Posthomerica* once, in a simile that describes Trojans and Memnon's Aethiopians rushing onto the battlefield:

*Posth.* 2.190      καὶ τότε Τρῶες ἔσαντο περὶ χροῖ δῆια τεύχη,  
                          τοῖσι δ' ἄμ' Αἰθίοπές τε καὶ ὀππόσα φύλα πέλοντο  
                          ἀμφὶ βίην Πριάμοιο συναγρομένων ἐπικούρων,  
                          πανσυδίη· μάλα δ' ὦκα πρὸ τείχεος ἐσσεύοντο  
                          κυανέοις νεφέεσσιν ἐοικότες, οἷα Κρονίων  
                          χείματος ὀρνυμένοιο κατ' ἥερα πουλὸν ἀγείρει.  
                          αἶψα δ' ἄρ' ἐπλήσθη πεδίων πᾶν· τοῖ δ' ἐπέχυντο  
                          ἀκρίσι π<υ>ροβόροισιν ἀλίγκιον, αἳ τε φέρονται  
                          ὥς νέφος ἢ πολὺς ὄμβρος ὑπὲρ χθονὸς εὐρυπέδοιο  
                          ἄπληστοι μερόπεσσιν ἀεικέα λιμὸν ἄγουσαι·  
                          ὥς οἱ ἴσαν πολλοὶ τε καὶ ὄβριμοι, ἀμφὶ δὲ γαῖα  
                          στείνεται ἐπεσσυμένων

This image has been seen as a simile that illustrates number: "The same point about numbers is combined with a specific mention of the great harm to crops in a simile used by Quintus of Smyrna"<sup>5</sup>. A first look at the text justifies this undeniably correct but inadequate point: πανσυδίη (193), πολὺς (198), ὥς οἱ ἴσαν πολλοὶ (200). However, Quintus' locust-simile is more than that. The simile stresses not so much the idea of the host itself, as the emotionally charged and rapid movement of a dark mass: μάλα δ' ὦκα [...] ἐσσεύοντο (193), αἶψα [...] ἐπλήσθη πεδίων [...] τοῖ δ' ἐπέχυντο (196), ἐπεσσυμένων (201), ἐσσυμένους (203). The insistence on the rapid motion is apparent in the repetition of the verb

<sup>1</sup> See Suits' interesting philosophical treatment of the grasshopper.

<sup>2</sup> For the locust in sepulchral epigrams: *HE* vol. II, pp. 90-91, and notes on *HE* 742, 704f., 2648, 2651, 4058, 4059, 4063, 2932, 2087; n. on *Garland*, v. 1407; Geoghegan, pp. 97 n. 1, 111f.; 171f. For the locust as a pest: Beavis, pp. 73f.; *Greek Insects*, pp. 139f.; Bodson, pp. 13-15.

<sup>3</sup> Trans. by Douglas, p. 187. Cf. Dimitracos, s.vv. ἀκρίδα, ἀκρίς.

<sup>4</sup> See Babinotis 1998, s.v. ἀκρίδα.

<sup>5</sup> *Greek Insects*, p. 141. Cf. Rhodomann's reading ἄπληστοι in *Posth.* 2.199. See Vian, app. crit. ad loc.



which occurs also in v. 211: ἔσσυτο Πηλέος υἱός. As to darkness, it is expressed in verses 194 and 198. By comparing swarming locusts to a cloud Quintus revives the known metaphor ἀκρίδων νέφος<sup>6</sup>. In the broader context where the simile occurs, the antithesis between darkness and light dominates, an antithesis that runs through the second Book and culminates in the lament of Eos, the deity of light, for her son.

Quintus uses a fine model of repetition in this passage. He puts his simile of darkness right after the description of the Trojans, while he inserts a simile of light after the description of the Achaeans. The scheme emphasises the contrast of darkness and light:

- (a) Description of the Trojans being armed (2.190)
- (b) Simile of Cloudiness (2.194-195)

The locust-simile (2.197-199)

- (a') Description of the Achaeans (2.203)
- (b') Simile of Light (2.208-210)

*The context of the locust-simile in the Posthomerica.*

Thus, Quintus introduces the Trojan army with the expression καὶ τότε Τρῶες ἔσαντο περὶ χροῖ δῆια τεύχη (2.190) and goes on to compare them to an ominous darkness. In verses 2.194f. the image of darkness and cloudiness is double. First, there is a picture of dark clouds as the host moves on very rapidly (2.194-195). To depict the Trojans and the Aethiopians, Quintus exploits the theme of swarming locusts devastating crops (2.197-199). Now the darkness is carried over into the cloud-simile (2.198) which is inserted in the locust-simile. It is noticeable that the simile of cloudiness naturally evokes the locust-simile, while vice-versa the image of locusts brings into Quintus' mind the image of a cloud. Thus, if in the above scheme of repetition the locust is in the very middle of Trojans and Greeks (a, a'), or of darkness and light (b, b'), then in the smaller scale of verses 2.194-199 the locust is in the middle of another shell — precisely between two images of cloudiness (2.194-195 and 2.198).

A few verses later, the expression περὶ χροῖ χαλκὸν ἔσαντο (2.203) — very similar to the one that described the Trojans above — introduces the Achaeans. Now, to the Trojan image of an overcast sky is opposed the image of Achilles as a figure of light. As the image of cloudiness before, so the image of light here is double. The poet likens the armour of Achilles to lightning, and he

<sup>6</sup> Ph. *Praem.* 128; Ael. *NA* 3.12; Diod. *Sic.* 3.29.2.8; Porph. *Abst.* 1.25.9; Suda s.v. μήρινθος.



becomes more emphatically expressive when he goes on to compare Achilles himself to the Sun:

*Posth.* 2.206

τοῦ δ' ἄρα τεύχη  
πάντη μαρμαίρεσκον ἀλίγκιον ἀστεροπῇσιν.  
οἶος δ' ἐκ περάτων γαιηόχου Ὠκεανοῖο  
ἔρχεται Ἥελιος φαεσίμβροτος οὐρανὸν εἴσω  
παμφανόων, τραφερὴ δὲ γελᾷ περὶ γαῖα καὶ αἰθήρ·

This double image seems to be a developed form of *Il.* 19.397-398: βῆ Ἀχιλλεύς, / τεύχεσι παμφαίνων ὥς τ' ἠλέκτωρ Ὑπερίων. Similarly, *Posth.* 2.210 is very close to *Il.* 19.362-363: γέλασσε δὲ πᾶσα περὶ χθών / χαλκοῦ ὑπὸ στεροπῆς, which is followed by successive light-similes of Achilles. As for the powerful image of the Sun in Quintus, there is only another simile of the sort, which not fortuitously refers to Achilles' son, Neoptolemus (*Posth.* 8.28-31). The positiveness and innocence of the natural sunny image in *Posth.* 2.206-210 cannot be promising, because it is followed by a harsh military narrative. The reader knows that light — especially the Sun — cannot be innocent in a simile of a warrior ready for a fight. In fact, no matter how necessary this knowledge of the ambiguity of light is, the military harshness is really anticipated in the simile of the lightning (*Posth.* 2.206-207) which constitutes an ominous sign of bad weather. This is because Quintus often uses the lightning in order to describe warriors or their armour just before their slaughtering activity on the battlefield<sup>7</sup>. In addition, elsewhere the lightning is a component of bad weather or a sign of threat<sup>8</sup>.

I suggest an additional indication that the image of the Sun is far from innocent and promising. This indication is related to the negative connotations of the epithet φαεσίμβροτος in Homer. So, the φαεσίμβροτος ἡώς (*Il.* 24.785) designates the sad day when the body of Hector will be put on the pyre. In the *Odyssey*, the two examples come from the narration of Odysseus and refer to the first days on the island of Kirke, a place and time of obscurity and uncertainty for Odysseus and his comrades. The first example refers to the parentage of Kirke — φαεσιμβρότου Ἡελίοιο (*Od.* 10.138) — and the phrase is in proximity to the word Ὠκεανός (*Od.* 10.139) as in *Posth.* 2.208-209. The next example is placed in the context of the opposition light-darkness, as in the context of Quintus:

*Od.* 10.190

οὐ γάρ τ' ἴδμεν, ὅπη ζόφος οὐδ' ὅπη ἡώς,

<sup>7</sup> Lightning-similes that describe mainly warriors: Penthesileia (1.153-156), Aias (3.293), Eurypylus' armour (6.197), Trojans and Achaeans (8.69-73), Apollo's κέλευθοι (9.295), Aeneas' armour (11.411). Cf. *Il.* 10.154; 11.66, 83; 13.242-244; 14.386.

<sup>8</sup> In relation to bad weather: *Posth.* 2.349; 4.351; 8.223, 381, 449; 14.458, 510 (cf. *Il.* 10.5-8). Zeus' σμερδαλέη lightning as a sign of threat: 1.691; 12.57, 198; 14.449, 537 (used by Athene against Aias); Athene's armour (8.347).



οὐδ' ὅπη ἥελιος φαεσίμβροτος εἶς' ὑπὸ γαῖαν  
οὐδ' ὅπη ἀννεῖται·

The antithetical relationship between light and darkness is also seen a few verses before this passage (*Od.* 10.185): ἦμος δ' ἥελιος κατέδυ καὶ ἐπὶ κνέφας ἦλθε<sup>9</sup>. The Sun who brings light upon the mortal is mentioned again in the Orphic *Argonautica*, in a context similar to that of *Od.* 10.138. In a context of the same negative tonality, it refers to the parentage not of Kirke, but of her brother Aietes<sup>10</sup>:

Orph. A. 53            ποντοπόρῳ σὺν νηὶ πρὸς ἄξενά φῦλ' ἀνθρώπων,  
ἔθνος ἐς ἀφνειὸν καὶ ἀτάσθαλον ᾧ ἔνι κραῖνεν  
Αἰήτης, υἱὸς φαεσιμβρότου Ἡελίοιο.

(Vian ed. 1987)

No matter what restrictions I have indicated above as to how promising and deceptive for the reader the image of the Sun can be in a narrative of war, it is true that it designates the superiority of the Greek side. The powerful light of the Sun (*Posth.* 2.208-210) beats the cloudiness of *Posth.* 2.194-198. Especially verses 209-210 show the power against darkness and rain: I think that the epithet of the Sun, φαε<sup>(4—)</sup>σίμβροτος, which occurs only here in the poem, might be an aural allusion to the noun <sup>(3—)</sup>ὄμβρος which belongs to the preceding cloudy image of verses 2.194-199. A factor that may strengthen the relation between the two words is their close metrical position. This antithesis looks ahead into the narrative. Ironically enough, the light in the simile of the Sun does not represent the son of Eos but his opponent. By contrast, Memnon's Aithiopians are seen as cloud and rain.

Having discussed the simile almost exclusively in its context, I shall now look into its affinities with locust-similes in two other texts. Quintus seems to draw a witty link between his locusts and the locusts which appear in the *Iliad* and in the Bible.

In the only locust-simile in Homer, Achilles chases the Trojans to the river, as a sudden fire chases locusts away:

*Il.* 21.12            ὥς δ' ὅθ' ὑπὸ ῥιπῆς πυρὸς ἀκρίδες ἠερέθονται  
φευγέμεναι ποταμόνδε, τὸ δὲ φλέγει ἀκάματον πῦρ  
ὄρμενον ἐξαίφνης, ταὶ δὲ πτώσσουσι καθ' ὕδωρ·

Not surprisingly, Achilles is seen as fire here, and in fact the image of fire in the *Iliad* is almost exclusive to him. Precisely a few lines before the simile, towards

<sup>9</sup> For a discussion on the recurrent dark and light contrasts in Greek poetry, see Irwin, pp. 111-200.

<sup>10</sup> Vian (ed. 1987) gives *Od.* 10.138 as a *locus similis* for Orph. A. 55.



the end of *Iliad* 20, Achilles is vividly likened to a forest fire (20.490-492)<sup>11</sup>. Quintus projects this relation of locusts to fire onto his own work, and thus his (—)πυροβόροι locusts (*Posth.* 2.197) aurally allude to Homer's locusts, which are chased away ὑπὸ ῥιπῆς (⊖)πυρός (*Il.* 21.12). As the fire in the Homeric context of the locust-simile, so the Sun that appears after the locust-simile in the *Posthomerica* stands for Achilles. In my opinion, the epithet πυροβόροι in Quintus is not a mere allusion but also an ironic point that this time locusts hope to become (⊖)πυροβόροι (fire-eaters, fire-consumers) and so beat or escape fire (= Achilles). Quintus' locusts wish to be the sort of cloud, νέφος, that Cyril of Alexandria will later describe as hiding the Sun (MPG 75.1425B): νέφεσιν ἀκρίδος τὸν ἥλιον κρύπτων. Thus, the two locust-similes in Homer and Quintus have more in common than their theme. They both have links to light, by which the locusts are to be beaten: light in the form of fire *in* the Iliadic simile, light in the form of the Sun *following* the Posthomeric simile. The dark and threatening swarm of locusts in the *Posthomerica* could be the same swarm that is defeated by fire in the *Iliad*. It is, then, as if Quintus gives the background for the simile of Homer. In other words, the Iliadic simile expresses the inescapable outcome of the Posthomeric simile before this outcome has happened. By associating his simile with its Iliadic parallel, Quintus foreshadows the oncoming events and reveals the lot of the Trojans and the Aethiopians.

In the Bible there are numerous examples of locusts and they mainly occur as a sign of divine judgement. Joel in particular makes a comparison which has intensely influenced the Church Fathers. This comparison is the reverse of Homer's and Quintus' locust-similes: instead of comparing an army to locusts, Joel compares locusts to an army. We may note here that I. C. Beavis (p. 73) overlooks this difference and refers to Quintus as an example of locusts compared to an invading army<sup>12</sup>. Joel writes of locusts: καὶ ὡς λαὸς πολὺς καὶ ἰσχυρὸς παρατασσόμενος εἰς πόλεμον (II.5). Moreover, Joel's locusts are compared to fire (II.3, II.5). And he continues, ὡς μαχηταὶ δραμοῦνται καὶ ὡς ἄνδρες πολεμισταὶ ἀναβήσονται ἐπὶ τὰ τεῖχη (II.7). He also relates the destructive swarm of locusts to darkness: ἡμέρα σκότους καὶ γνόφου, ἡμέρα νεφέλης καὶ ὁμίχλης. ὡς ὄρθρος χυθήσεται ἐπὶ τὰ ὄρη λαὸς πολὺς καὶ ἰσχυρὸς (II.2). He adds that συγχυθήσεται ἡ γῆ καὶ σεισθήσεται ὁ οὐρανός, ὁ ἥλιος καὶ ἡ σελήνη συσκοτάσουσιν, καὶ τὰ ἄστρα δύσουσιν τὸ φέγγος αὐτῶν (II.10)<sup>13</sup>.

<sup>11</sup> See Moulton 1977, 109; Scott, p. 116, 116 n. 18; Edwards, on *Il.* 20.490-503. On the "flame-like" condition of warriors, see Tsagarakis, pp. 138-139. See pp. 3f. above.

<sup>12</sup> To Beavis' references we may add, for example, Theodoret on Joel II, MPG 81.1644D-1645A: ἔστι γὰρ ἰδεῖν καὶ τὴν ἀκρίδα, τῶν πολεμίων δίκην, [...] τὴν ἔφοδον ποιουμένην.

<sup>13</sup> Cf. Greg. Nyss. *De Vita Mosis* 1.28.6. See Crenshaw, pp. 115f. and also his excursus on pp. 91-94 ("References to Locusts in Ancient Near Eastern Texts").



*The locust*

It seems very likely that in Quintus' mind Homer's image of passive locusts is complemented by the clearly martial and active picture of Joel's locusts. It is mainly the view of the swarm-army as a dark cloud that must have influenced Quintus.

I have shown above that the "locust" in the *Posthomerica* foreshadows the Trojan doom. This works on both textual and intertextual levels. On the one hand there is the dramatic contrast between the cloud and the Sun and on the other hand Quintus' Trojans are compared to Homer's "locusts".



## II.1.4

## The fly

The only times Quintus mentions a fly is in his two fly-similes. In the same way that Quintus converts Homer's protective wasp-parents into mere troublesome insects which represent mainly the Greeks, so he turns Homer's pertinacious flies into insignificant and easy to kill insects which represent the victims of this war, the Trojans. The first simile is part of the speech delivered by Aias to Glaucus during the fight for the body of Achilles:

*Posth.* 3.263      ἦ ἄλλοισι πέποιθας ἀνὰ κλόνον, οἷ μετὰ σεῖο  
 μυΐαις οὐτιδανῆσιν ἐοικότες αἰσσοῦσιν  
 ἀμφὶ νέκυν Ἀχιλῆος ἀμύμονος;

The second simile refers to Neoptolemus who is as content with killing Trojans, as a young boy is content with killing the flies attracted by his milk:

*Posth.* 8.331      ὥς δ' ὅτε τις μυΐησι περὶ γλάγος ἐρχομένησι  
 χεῖρα περιρρίψῃ κοῦρος νέος, αἷ δ' ὑπὸ πληγῇ  
 τυτθῇ δαμνάμεναι σχεδὸν ἄγγεος ἄλλοθεν ἄλλαι  
 θυμὸν ἀποπνείουσι, παῖς δ' ἐπιτέρπεται ἔργῳ·  
 ὥς ἄρα φαίδιμος υἱὸς ἀμειλίκτου Ἀχιλῆος  
 γήθεεν ἀμφὶ νέκυσι.

The epithet is wisely placed in the shorter simile and so helps to expand the image (3.264: μυΐαις οὐτιδανῆσιν). The lengthy simile which follows lacks epithets but expresses the same idea, that of the insignificance of flies. The epithet οὐτιδανός is a word that is emotionally charged and therefore occurs usually — seven out of ten times — in a speech<sup>1</sup>. Thus, uttered by Aias, this epithet seems to express his subjective opinion (3.264). However, less than one hundred lines later (3.353), while the poet as a narrator describes the same scene (the battle for the body of Achilles) he uses the same epithet for the same characters, the Trojans; as in 3.264, he uses it in a simile which describes them. The bold type below shows the affinity between the two passages:

*Posth.* 3.350      οἷ ῥ' ἔτι **δηριόωντο νέκυν πέρι Πηλείωνος.**  
 οἷ δέ οἱ ὥς ἄθρησαν ὑπὸ σθεναρῇσι χέρεσσι  
 πολλοὺς ἐκπνείοντας, ὑπέτρεσαν οὐδ' ἔτ' ἔμιμνον,  
**οὐτιδανοῖς** γύπεσιν ἐοικότες, οὓς τε φοβήσῃ  
 αἰετὸς οἰωνῶν προφερέστατος, εὖτ' ἐν ὄρεσσι  
 πῶεα δαρδάπτουσι λύκοις ὑποδηωθέντα·  
 ὥς τοὺς ἄλλυδις ἄλλον ἀπесκέδασε θρασὺς Αἴας

<sup>1</sup> *Posth.* 3.264 (a simile, cf. 3.353), 5.240, 6.415, 11.217, 12.69; proverbial use in 2.276, 12.61. Referring to Thersites (1.747, 823).



Both Posthomeric fly-similes describe the Trojans<sup>2</sup>, while in the intervening verses there is a long succession of similes of triumph for Aias. By being repeated, the epithet appears to underline the fact that apparently things are difficult and sad for the wretched Trojans. The figure of Achilles might function as the linking point between the two similes. The Trojans gather round Achilles' corpse like flies (3.264), while it is the son of Achilles (*Posth.* 8.285, 335) who will kill Trojans like flies (8.331-334); the verb ἑτίοντο (8.337)<sup>3</sup> might echo the revenge of the son not only for his compatriots but mainly for his father.

The fly-similes in the *Posthomeric* are a small but typical link in the long (especially Hellenistic) tradition of fly-similes in Greek poetry and prose, where the predominant characteristics that are attributed to flies are their physical weakness and insignificance, their stubbornness in attacking, and their inability to stay in one place for long<sup>4</sup>. They are also known to be attracted by honey, whence the punishment of covering a naked person with honey and exposing him to flies<sup>5</sup>. In addition to honey, milk is known to attract flies, especially in areas where cows or sheep are milked.

An aspect that is not directly stated but is implied in both similes of Quintus is the number of the flies. Though flies do not really appear in strictly organised swarms as bees or locusts do, this association of flies with crowds is recorded in tradition. Homer is the first to write about the number of flies (*Il.* 2.469): μυιάων ἀδινάων ἔθνεα πολλά. In general the most examples follow in the post-classical era: a host of fish (rainbow-wrasses) attack divers in Oppian (*H.* 2.446-448): μυΐαις ἐναλίγκται, [...] πάντοσ' ἀνιηραὶ [...] στίχες ἀμφιπέτονται; flies in places of sacrifice in Callimachus *fr.* 191.26-28<sup>6</sup>; flies in sheep-cotes during spring in Libanius *Ep.* 408 (referring to *Il.* 2.469-471), *Or.* 18.130. In an epic of war the notion of number can easily and naturally enough relate flies or other insects to troops<sup>7</sup>. So in Flavius Josephus *Ant. Jud.* 18.176 (Naber ed. 1893): οἱ ἐν τρόπῳ μυιῶν ἐκπολεμοῖεν αὐτούς.

Quintus describes the ease of killing a large number of flies. This theme is traditional and poets seem to regard it as an obvious consequence of the insect's

<sup>2</sup> In the *Iliad*, on the contrary, fly-similes refer to the Achaeans (2.469-471, 16.641-643, 17.570-572).

<sup>3</sup> Vian app. crit. ad loc., ἐτίοντο corruptum: ποτιδέχοντο West.

<sup>4</sup> On the fly's swift change of position: Simon. *fr.* 16 P; Molyneux, p. 124; Bowra 1961, 325; Sch. *Il.* 4.130-1.

<sup>5</sup> Beavis, p. 222; Stith Thompson's *Motif-Index*, Q 464; Celoria, p. 141 n. 139, who gives a wrong reference to Stith Thompson, namely O 164; Suda s.v. κύφωνες. See the Modern Greek proverb κολλῶ σαν τη μύγα στο μέλι, in Babiniotis 1998, s.v. μύγα.

<sup>6</sup> On the references to Oppian and Callimachus respectively see James 1969, 81 and Pfeiffer's notes and Sch. ad loc.

<sup>7</sup> See Schnapp-Gourbeillon 1981, p. 29. For the variety of fly known as στρατιωτίς, see Beavis, p. 220. The dog-fly related to a different but still military or hunting image (an arrow) in Ph. *Mos.* I, 131.



insignificance and physical weakness, which are themes more than traditional, in fact proverbial. So, Herodas writes of the reduced stamina of flies (1.15-16, Cunningham ed. 1987): ἐγὼ δὲ δρᾶίνω μυῖ' ὅσον, while Callimachus notes their unimportance (*fr.* 784): οὐδ' ὅσον μυῖης στυγερώων ἐμπάζετο μύθων. A similar proverbial expression exists in Modern Greek: σὰ μύγα σὲ βλέπω, which means “I do not take account of you, I spurn you”<sup>8</sup>. Thus, Quintus thinks of flies as unimportant and as victims, and unlike Homer and other preceding writers he excludes from his similes negative characteristics: the fly's annoying boldness and persistence in biting, or its intrusiveness and impudence<sup>9</sup>. However, though Quintus does not state openly that the fly is a nuisance, his second image itself is powerful enough to show the fly's disposition as such (8.331-334) and so is the verb αἰσσοῦσιν at v. 3.264<sup>10</sup>.

As a consequence of the different features which they emphasise, Homer and Quintus employ very different verbs for their flies. Owing to the emphasis on insignificance and weakness, flies in the *Posthomerica* do not cause suffering but suffer themselves: they are δαμνάμεναι (8.333) and θυμὸν ἀποπνείουσι (8.334). By contrast, in the *Iliad* the annoyed humans react to the obtrusive flies but they do not kill them: instead of δαμναμένη, the Iliadic fly is merely ἐργομένη (17.571). It is interesting that Athene who brushed flies away from her boy-Menelaus (ἐέργη: *Il.* 4.131) now makes Menelaus a “fly” which is brushed away (ἐργομένη: *Il.* 17.571).

Quintus does not exclude the recorded liking of flies for decaying flesh and entering the wounds of corpses. So, in the *Iliad* Thetis comforts Achilles who is worried that flies will infest the body of Patroclus and εὐλαί (larvae) will be produced (19.23-27). Yet her soothing language expresses the cruelty and nuisance of the fly in infesting and feeding on corpses<sup>11</sup>:

*Il.* 19.30                    τῷ μὲν ἐγὼ πειρήσω ἀλαλκεῖν ἄγρια φῦλα,  
                                  μυῖας, αἳ ῥά τε φῶτας ἀρηιφάτους κατέδουσιν·

This liking of flies and the fact that they actually sit and feed on everything, combined with the impression that they originate from corpses or dung, is the reason why flies have often been held in abomination.

<sup>8</sup> See *Greek Insects*, p. 155. On the reference to Herodas, see Headlam and Knox (who cite more proverbs), and Cunningham 1971, ad loc.; on Callimachus, see Pfeiffer ad loc. Callimachus' expression is repeated in Plut. *Moralia* 90c14 (see Klaerr ed. 1989, 206 n. 2). For the ease of killing flies, see Sch. *Il.* 4.130-1: ἡ μυῖα πρὸς τὸ εὐχερῶς μὲν ἀποσοβεῖσθαι; Kirk 1985, on *Il.* 4.130-1. For the Modern Greek proverb see Zeugoles, s.v. μύγα.

<sup>9</sup> Keller vol. II, pp. 447, 452; Beavis, pp. 222-223, Bodson, pp. 10-13; *Greek Insects*, pp. 155-157; Kidd, on Arat. 975; James 1969, 80-81.

<sup>10</sup> Cf. *Il.* 2.469-471, 16.641-643. See Sch. and Eust. ad loc.

<sup>11</sup> Körner, p. 87. On the phrase ἄγρια φῦλα see Sch. *Il.* 19.30b; Edwards, on *Il.* 19.29-32.



I have already mentioned that in the *Posthomerica* flies are δαμνάμεναι (8.333) and θυμὸν ἀποπνείουσι (8.334). I now add that exactly this wording describes the wasps which represent the warriors falling during a fight for the arms of dead Eurymenes, Aeneas' comrade, in *Posth.* 10.114-116: τις, σφῆκας, δαμάσση, ἀποπνείουσι. The similar metrical position of the verb ἀ(2—)ποπνείουσι (8.334, 10.116) is remarkable. The fact that the fly-simile contains words which occur only once in the *Posthomerica* — περιρρίπτω, κοῦρος, ἄγγος<sup>12</sup> — is a helpful indication that the repetition of particular words as δαμάζω and ἀποπνείω means something. There is an undeniable association between these similes of flies and wasps and it can offer considerable help towards the understanding and appreciation of the similes. That is, one of the fly-similes lends its vocabulary to a wasp-simile; but if there is a word-loan between these two similes, almost inevitably there is an interaction in their themes and their narrative contexts, too. Thus, the flies which fall for milk are also flies which are attracted by decaying flesh and also cause decay: they can depict men contending for the body of a fallen warrior. We can apply to Quintus what Janko notes about Homer: "milk is an innocent liquid and the flies seem harmless, but Homer knew that they cause decay"<sup>13</sup>.

This interaction between the fly- and the wasp-simile has further effects: first, it reveals the refined allusion of the fly-simile to the Homeric picture of flies attracted to milk and men fighting for and round a body:

*Il.* 16.641 οἱ δ' αἰεὶ περὶ νεκρὸν ὀμίλεον, ὥς ὅτε μυῖαι  
σταθμῶ ἔνι βρομέωσι περιγλαγέας κατὰ πέλλας  
ῥῆ ἐν εἰαρινῇ, ὅτε γλάγος ἄγγεα δεύει.  
ὥς ἄρα τοὶ περὶ νεκρὸν ὀμίλεον

Vian sees the wasp-simile as a variation of the theme of the fly-simile and, in his note on *Posth.* 10.114-116, among other passages he refers to *Iliad* 16.641-643; yet he does not indicate the connection of all three similes. The second effect of the interaction between the fly- and the wasp-simile is that the fly-simile (8.331-334) can now use its expanded content — its association with warriors gathering round corpses and fighting for them — as a link to the other fly-simile at *Posth.* 3.264, which already depicts men fighting for the body of Achilles. This simile does not state directly the taste of flies for corpses but definitely implies it, helped by the Homeric images of flies in similar narrative contexts; we can now see this element as a conspicuous and direct hint. At this point I must make clear that the combination of the themes and the narrative contexts of the two fly-similes can

<sup>12</sup> The word κοῦρος also occurs in *Posth.* 13.520, to mean "son", and not "young boy". See Vian and Battegay, s.v.; LSJ s.v. ἄγγος.

<sup>13</sup> 1992, on *Il.* 16.641-4.



alone refer Quintus' fly-image to that of Homer at *Il.* 16.641-643: the link to the wasp-simile corroborates the relationship between the two fly-similes and is a further and unmistakable guide to the allusion of Quintus' flies to those in the *Iliad*.

Now I come to the other fundamental element in the image of the fly in the *Posthomerica*: milk in sheep-folds as attracting flies is first stated in the *Iliad* (2.469-471, 16.641-643) and later in post-classical sources<sup>14</sup>. In Modern Greek there is the proverb σὰν τὴ μύγα μέσ' στὸ γάλα<sup>15</sup> (like the fly in milk), which is used of someone or something that is not adaptable to the surroundings in a harmonious way. The proverb can also stress the fact that owing to this lack of harmony, the object can be easily discerned — “it sticks out a mile”. Nevertheless the traditional image of flies attracted by the abundance of milk in a σταθμὸς ποιμνήτιος in spring time is very different from Quintus' description of flies wishing to touch milk but being heedlessly killed by a boy.

On the other hand, the boy's action of killing flies is quite close to brushing flies away as described in *Il.* 4.130-131, though Quintus does not introduce a second person (a mother) who would give a strong notion of affectionate protection from flies as Homer does, or as Nonnus would later do, presenting the tender motherly care of Aphrodite for Dionysus (*D.* 29.84-85, Vian ed. 1990): καὶ βέλος ἔτραπε τόσσον ἀπὸ χροός, ὥς ὅτε μήτηρ / παιδὸς ἔτι κνώσσοντος ἀλήμονα μυῖαν ἐλάσση<sup>16</sup>.

In the *Posthomerica* the boy's activity is destructive and yet playful: rather, he finds playfulness and delight precisely in destruction (*Posth.* 8.331-334). Quintus introduces his simile with μάρνατο θαρσαλέως, ἐπὶ δ' ἔκτανεν ἄλλον ἐπ' ἄλλῳ (8.330). After the elevated tone of this line, the image of a boy involved in such an activity as killing flies is unexpected. The verb of contentment (8.336: γήθεεν) causes the apodosis to be in accordance with the light atmosphere of the simile (8.334: ἐπιτέρπεται ἔργῳ). Only the words ἀμειλίκτου Ἀχιλλῆος (8.335) remind one of the elevated tone of verse 330. Even the word υἱός (335) of the apodosis seems to echo the words of the simile κοῦρος νέος (332) and πάις (334), and along with them echo their light tone. It is noteworthy that all three words are placed between the third and fourth longum. I believe that rather than referring to images of flies in sheep-folds, this boy who finds pleasure in destruction seems to have stronger affinities with the Iliadic

<sup>14</sup> Longus 1.23.3.3; Ael. Aristid. 254.31-32; see p. 105 above for Call. and Lib. Cf. Plut. *Moralia* 750c8; Luc. *Musc. Enc.* 3.13-14; Suda s.v. κύφονες. For a similar use in the Byzantine period see Koukoules, p. 425.

<sup>15</sup> See Babiniotis 1998, s.v. μύγα.

<sup>16</sup> See Vian ed., ad loc.; cf. Phylarch. *fr.* 36.12f. *FGrH* 2A.81: ἡ ἐλέφας [...] καθεύδοντος τοῦ βρέφους τὰς μυῖας ἀπεςόβει.



Apollo destroying the walls of the Achaeans in Troy and being compared to a boy playing with sand. In particular the word *παίς* in *Posth.* 8.334 refers to the *τις παίς* in *Il.* 15.362:

*Il.* 15.361

ἔρειπε δὲ τεῖχος Ἀχαιῶν  
 ῥεῖα μάλ', ὥς ὅτε τις ψάμαθον παίς ἄγχι θαλάσσης,  
 ὅς τ' ἐπεὶ οὖν ποιήσῃ ἀθύρματα νηπιέῃσιν,  
 ἅψ αὖτις συνέχευε ποσὶν καὶ χερσὶν ἀθύρων.  
 ὥς ῥα σύ, ἦε Φοῖβε, πολὺν κάματον καὶ οἰζὺν  
 σύγχεας Ἀργείων, αὐτοῖσι δὲ φύζαν ἐνῶρσας.

In this Homeric simile D. Porter (p. 21) sees Homer's suggestion "that there is something unhealthy and unnatural in a world where [...] a god's wanton destruction of human effort recalls an innocent child playing in the sand". Quintus suggests the same, I think, in his fly-simile. The unexpected light tone of his fly-simile must be viewed in connection with its grievous role to depict the victims of this war, the Trojans. His picture of an innocent child is more psychological than Homer's:

*Posth.* 8.334

θυμὸν ἀποπνείουσι, παῖς δ' ἐπιτέρπεται ἔργῳ·  
 ὥς ἄρα φαίδιμος υἱὸς ἀμειλίκτου Ἀχιλλῆος  
 γήθεεν ἀμφὶ νέκυσι.

In the boy's and Neoptolemus' contentment that derives from killing other beings, there seems to lurk a serious danger for the healthy and natural order of things. I find it difficult not to discern an adversative tone in the conjunction *δέ* here<sup>17</sup>. The juxtaposition of death and contentment seen in verses 334 and 336 (where there is also a direct proximity between the terms) is Quintus' own picture of cruelty in war.

As a whole, all four groups of insect-similes stress the position of the Trojans as victims. As bees they are rather ineffectual; as wasps they enjoy only a fragile and undermined success; as locusts they are condemned to defeat; as flies they are doomed.

<sup>17</sup> See, however, the quotation from Denniston on p. 28 above.



## II.2

## Birds

## (a) Introduction

In both Quintus and Homer, the nature of the similes that depict birds of prey differs considerably from the nature of those that describe predatory beasts. The particular notions of the narrative that seem to evoke the bird-simile are not taken further by the simile. Hence, bird-similes seem less tightly linked to the narrative than animal-similes. This lack of tight link occurs less in Quintus than in Homer. Quintus' bird-similes sometimes repeat key-words of the narrative and may even introduce new elements of psychology to it. In general, though, the images of predatory animals in both poets are full of motives and emotions which correspond to those of the characters, whereas the images of birds of prey are rather schematic pictures of confrontations between the powerful and the weak, forming reports of movement and sound. As a result, bird-similes presuppose a distance between human and avian realms and this explains the scarce presence of humans in bird-similes. The two elements, (a) the distance between man and bird of prey, and (b) the limited presence of humans in bird-similes, indicate that humans do not tend to attach to themselves the realm of birds of prey to the extent they do with the realm of predatory beasts. Birds may seem to be not unknown and threatening (as the beast is), but certainly as keeping a place of their own where human affairs cannot be easily or totally reflected.

This distance between humans and birds is also seen in the image of birds in portents and divine metamorphoses. By means of flying, birds enter realms from which humans are excluded and are only allowed to imagine as sacred and special. This ability of birds, in opposition to the human confinement to earth, must have been the primary reason for their association with the divine or with human souls leaving the body. J. Pollard, for example, writes (p. 141) of the eagle "as enjoying some special relationship with the sky-god whose broad domain it was privileged to share."<sup>1</sup> As regards the Old Testament, it has been suggested that "it was doubtless their flying power that made birds so attractive and fascinating to the Hebrews and gave them distinction as the first clearly-defined class of beings in the Bible", while according to ancient beliefs, "birds acquired wisdom from soaring in the air and they were able to foresee future events."<sup>2</sup> Awe, then, is a decisive element in the way humans think of birds and in all probability it characterises the sacred nature of augury and divine metamorphoses. I believe that along with the element of speed it is also awe that concentrates the

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<sup>1</sup> Cf. Lonsdale 1989, 332.

<sup>2</sup> Parmelee, pp. 27 and 121 respectively. Cf. Pollard, p. 78.



emphasis of bird-similes on external features and circumstances rather than on psychology. It is not the personal awe of the poet I am talking about, but that of his people and, further in the distant past, of primitive men. Consequently, it is from routes that stretch side by side that we reach the area of literary similes on the one hand, and the area that birds occupy in association with the divine, on the other. We shall see below that Quintus, like Homer earlier, has bird-similes as well as instances of bird-divination not without interactive association between the two.

At this stage there is a point to be clarified: the depiction of the predatory bird as lacking inner details is not incompatible with inner portraits of birds which carry high emotional charge, like birds in the maternal role. The distance between the high-flying eagle or crow and the mother-bird who returns home only to find her young killed, is immense. Whether a man who is in emotional upset and pain can identify himself more easily with the former or the latter bird, needs no comment. It is apparent that the latter picture draws more definite parallels with human ways of living and feeling.



## (b) Birds

In Homeric imagery, predatory birds and animals may seem interchangeable, as hawks and lions actually are in Apollonius *Arg.* 4.485-486: Κόλχον δ' ὄλεκον στόλον, ἥύτε κίρκοι / φῦλα πελειαῶν ἢ ἐ μέγα πῶν λέοντες. However, this interchangeability is only partially true in Homer. In the *Iliad*, I believe, there is at least one main difference between similes of lions or other predatory animals and similes of birds of prey. Similes of predatory animals are in essence pictures of an inner dimension and so they depict characters, their psychology and nature. On the other hand, similes of birds of prey depict external features and circumstances. They stress the actual attack as a whole or aspects of it such as the powers that are confronted or the speed of action. As a result, the similes of birds of prey lack vocabulary that denotes emotional states.

An example of how predatory animals are depicted is the lion-simile that describes Patroclus and Hector fighting at *Il.* 16.756-758. Here, Homer goes beyond a mere delineation of the situation: he states what prompts the fight (περὶ κταμένης ἐλάφοιο) and shows the difficulty of the confrontation by referring to the hunger and the courageous spirit of the animals (ἄμφω πεινῶντες, μέγα φρονέοντες μάχεσθον). By contrast, an illustrative example of bird-imagery is the comparison of Patroclus to a falcon when he dashes against Lycians and Trojans in *Il.* 16.582-583. There, Patroclus wishes to avenge the death of his comrade, but the emotional charge of the narrative immediately before and after the simile is totally absent in the simile itself. So, though for Patroclus ἄχος γένετο φθιμένου ἐτάριοιο (*Il.* 16.581) and Homer addresses him by saying κεχόλωσο [...] κῆρ ἐτάριοιο (*Il.* 16.585), the simile appears to depict only speed; what is behind this speed remains outside the simile-context.

In a similar manner, when Αὐτομέδων μάχετ' ἀχνύμενός περ ἐταίρου (*Il.* 17.459), the emotional charge of the participle ἀχνύμενος is not developed or even implied in the comparison of Automedon to a vulture attacking geese in the following line (*Il.* 17.460). Perhaps the superiority of the vulture to geese does not only foretell the outcome of the confrontation, but also indirectly reflects the emotional tension of Automedon. After all, the simile is not interested in characterisation or psychology, but in the confrontation of powers. The same confrontation of powers we see when Patroclus and Sarpedon dash against each other like vultures at *Il.* 16.428-429. The simile highlights the cries of the heroes and the equality of power, as is implied in the threatening terms γαμψώνυχες ἀγκυλοχεῖλαι at the second half of the first verse.



Confrontation is also shown in the description of the goddess Artemis as a dove hiding from a hawk. I assume this is what Odysseus Tsagarakis means (p. 137) when he writes that "the weaker party yields and takes refuge to a safer place." In fact, this bird-simile is uncommon in the *Iliad* — though not unique (cf. 17.755-757) — because it focuses on the victim:

*Il.* 21.493            δακρυόεσσα δ' ὕπαιθα θεὰ φύγεν ὥς τε πέλεια,  
                          ἥ ῥά θ' ὑπ' ἱρηκος κοίλην εἰσέπτατο πέτρην,  
                          χηραμόν· οὐδ' ἄρα τῇ γε ἀλώμεναι αἴσιμον ἦεν·  
                          ὥς ἣ δακρυόεσσα φύγεν, λίπε δ' αὐτόθι τόξα.

The phrase δακρυόεσσα φύγεν is the axis of the comparison, and the prominent position of the participle implies that the simile will comment at least on both emotional upset and flight, if not primarily on the former. Despite this expectation, the emotional depth of the narrative is not stated verbally but only implied in the simile. What the verb εἰσέπτατο alone would not suffice to express is reconstructed by the situation in which the dove is found (ὕπ' ἱρηκος).

In addition to the aforementioned simile of Artemis, some trace of emotion can be seen when the picture of a hawk attacking a dove describes Achilles and Hector respectively at *Il.* 22.139-142.

*Il.* 22.141            ἥ δέ θ' ὕπαιθα φοβεῖται, ὃ δ' ἐγγύθεν ὀξύ λεληκώς  
                          ταρφέ' ἐπαῖσσει, ἐλέειν τέ ἐ θυμὸς ἀνώγει·  
                          ὥς ἄρ' ὃ γ' ἐμμεμαὼς ἰθὺς πέτετο,

Emotion, both of the victim and the assailant, is clearly expressed here. Nevertheless, we might have expected that the simile would supply a stronger corroboration of the participle ἐμμεμαὼς, which appears in the apodosis. Again, it is not the diction used in the simile but the situation described, namely the repeated fruitless attempts of the hawk to catch the dove, that allows the participle ἐμμεμαὼς to be deduced from the simile.

In general, then, bird-similes are not portraits of the bird's thinking and psyche; they are like low-relief sculpture without vivid details. There is nothing here like the psychological and mental details we see in lion-similes, especially similes of hunting<sup>3</sup>.

Now, in Quintus, as in Homer, there are instances when emotion is apparent only in the narrative that precedes and follows the simile but is not expressed in the wording of the simile itself. So, the joyful cry of the Greeks on returning home having accomplished the task of capturing Troy is compared to the cry of jackdaws in fair weather (*Posth.* 14.89-91). As in the aforementioned examples from the *Iliad*, not the wording of Quintus' simile but the situation

<sup>3</sup> See the emotive states of the lions in Iliadic similes, cited by Lonsdale 1990, 133-135.



creates the impression of emotion, joy in particular. However, it is noteworthy that the joy of the jackdaws is a joy absolutely confined to the avian realm; it is more a natural observation than an arbitrary projection of human states and emotions to the birds. Similarly, in an attempt to visualise the joy of the Trojans in the promising presence of Eurypylus, Quintus creates the picture of the tamed geese which seem and sound pleased to be fed. Again, he gives a picture of natural observation, whence we infer the joy of the geese, a thing we are not told of (6.125-127). We do not forget, though, that the phrase which evoked the simile is κεχάροντο μέγα φρεσί (6.124) and the apodosis reads ὥς [...] ἐγήθεον (6.128).

Unlike bird-similes, comparisons to predatory beasts in the *Posthomerica* show an interest in psychological and instinctive motives and states which are introduced in the narrative by the simile. For example, when in Book 1 Achilles and Aias doom the Greeks, the narrative that precedes the lion-simile at 524-527 gives the following information: πολλοὺς δ' ἐγχείησιν ἀμαιμακέτησι δάμασσαν (523); and in the apodosis: ὥς οἱ γ' ἄμφω ὄλεσσαν ἀπειρέσιον στρατὸν ἀνδρῶν (528). The characters' insatiable thirst for killing is conveyed in the simile only:

*Posth.* 1.526            πανσυδίη κτείνωσιν, ἄχρις μέλαν αἶμα πiónτες  
                                 σπλάγχνων ἐμπλήσωνται ἐὴν πολυχανδέα νηδύν·

Likewise, the lioness-simile of Cassandra takes the preceding key-phrase μέγ' ἴαχεν (12.530) further, and creates the dramatic impact of physical pain and violence on her psychology: τῆς δ' ἐν φρεσὶ μαίνεται ἦτορ [...] πέλει δέ οἱ ἄσχετος ἀλκή (12.532-533). The participle μαιμώωσα (12.534) of the apodosis echoes and justifies this psychological pain and upset.

In a similar mode, the comparison of the Trojan women to leopards or lionesses at 3.201-203 gives depth to the neutral and by itself unclear verb ἀμφιπεριστήσονται (3.201), which precedes the simile.

To give a last example, when the leonine Memnon dashes against Antilochus, the narrative seems to have evoked the simile in order to broaden the verb ἐπιᾶλτο (2.248); correspondingly, the apodosis re-states the dashing movement: ὥς ὁ θεῶς ἐπόρουσεν (2.251). The simile, however, that lies between these two narrative segments, introduces not only Memnon as a lion but also Antilochus as an impetuous boar:

*Posth.* 2.248            Ἀντιλόχῳ ἐπιᾶλτο, λέων ὥς ὀβριμόθυμος  
                                 καπρίῳ, ὅς ῥα καὶ αὐτὸς ἐναντίον οἶδε μάχεσθαι  
                                 ἀνδράσι καὶ θήρεσσι, πέλει δέ οἱ ἄσχετος ὀρμή·

To sum up: as in the *Iliad*, so in the *Posthomerica*, the similes of rapacious birds lack the psychological details we see in the similes of beasts of prey.

Quintus, though, exhibits an additional side which is considerably different from the Homeric way of composition. As we shall see in examples



below, the inner states are not necessarily conveyed from the situation described but can be stated directly. So, the similes can echo the narrative, especially as regards words significant of motion that is emotionally tinted, as φόβος is. By way of illustration I shall quote the words of Neoptolemus to the Greeks:

*Posth.* 11.217      ἄ δειλοί, τί φέβεσθε, εἰκότες οὐτιδανοῖσι  
ψήρεσιν οὓς τ' ἐφόβησε μολῶν κατεναντία κίρκος;

But the most important issue is that Quintus' bird-similes often *introduce* emotion, namely they shed light on an inner aspect that the preceding narrative does not mention or imply. In the case of Euryalus, for example, the simile introduces his anger and refers more than once to it:

*Posth.* 11.108      Εὐρύαλος δ' ἄρα πολλὸν ἀπὸ στιβαρῆς βάλε χειρός  
λαῶα μέγαν, Τρώων δὲ θαῶς ἐλέλιξε φάλαγγας.  
ὥς δ' ὅτε τις γεράνοισι τανυφθόγγοισι χολωθεῖς  
οὔρος ἀνὴρ πεδίοιο μέγ' ἀσχαλὼν ἐπ' ἀρούρη  
δινήσας περὶ κρατὶ θαῶς καλὰ νεῦρα βόεια  
λαῶα βάλη κατέναντα

Now, in the comparison of the Trojan women to cranes in fear, the verb ἀνατρίζουσι (which occurs only once in the poem, and is not attested in literature elsewhere) emphatically (cf. μακρόν) materialises the στονόεσσα οἰμωγή of the narrative. In addition, the characteristic insight into the seat of emotion (οὐδ' ἄρα [...] μένος), seems to develop the significance of the epithet στονόεσσα, introducing fear and so preparing the way for the participle φοβεύμεναι of the apodosis (see underlinings):

*Posth.* 13.103      οἰμωγή δὲ πέλε στονόεσσα γυναικῶν  
εἰδομένων γεράνοισιν, ὅτ' αἰετὸν ἀθρήσωσιν  
ὑπόθεν αἰσسونτα δι' αἰθέρος, οὐδ' ἄρα τῇσι  
θαρσαλέον στέρνοισι πέλει μένος, ἀλλ' ἄ<ρα> μούνον  
μακρόν ἀνατρίζουσι φοβεύμεναι ἱερὸν ὄρνιν·

In a similar manner, when in Book 8 the Greeks have pushed the Trojans into their wall, we read of scared Trojans, who ἐν τείχεσσι μένον τρομέοντες ὁμοκλήν / δυσμενέων (8.385-386), and Greeks who θαῶς ἐπέχυντο πόλῃ (8.386). However, the bird-simile that describes the Greeks makes their impetus and perseverance as demanding as a bird's instinct to satisfy one's hunger (see underlining):

*Posth.* 8.387      ὥς δ' ὅποτε ψῆρες τανυ<σί>πτεροι ἢ κολοιοί  
καρπῶ ἐλαϊνέῳ θαμέες περὶ πάγχυ πέσωσι  
βρώμης ἰέμενοι θυμηδέος, οὐδ' ἄρα τοὺς γε  
αἰζηοὶ βοόωντες ἀποτρωπῶσι φέβεσθαι  
πρὶν φαγέειν, λιμὸς γὰρ ἀναιδέα θυμὸν ἀέξει·



But it is not only in terms of composition and relation to the narrative that bird-similes in the *Posthomerica* differ from those in the *Iliad*. The view from which the attack is described is considerably different in the two poems: Homer focuses on the person who attacks, while Quintus focuses on the victims and stresses their fear. In the *Iliad*, only two out of ten similes which describe a confrontation between birds mention a threatened or attacked bird; the majority of these similes describes the assailant<sup>4</sup>. In the *Posthomerica*, on the other hand, the attacking warrior is not likely to be thought of as a bird: eight out of nine bird-similes that describe a confrontation focus on the victim<sup>5</sup>. In this respect, Quintus' similes are closer to the comparison of Artemis to a dove at *Iliad* 21.493f., the bird-simile that we have regarded as untypical.

The verbs each poet uses express the different focus of their bird-similes. As shown in the verses of the *Iliad* below, Homer prefers verbs that signify an attack. For convenience, the verses given below refer to the simile and not to the narrative preceding it. Verbs in a parenthesis are to be distinguished from other verbs in the same cell, as having a different subject, this being a bird that is either the victim or the predator of the bird described in the simile:

<i>Iliad</i>			
Verses	Narrative	Simile	Apodosis/Narrative
13.62-64		ὦρτο πέτεσθαι, ἀρθείς, ὀρμήσῃ, διώκειν	ἤϊξε
13.531	ἐπάλμενος		
15.237-238	βῆ		
15.690-692	οὐδὲ [...] μίμνεν	ἐφορμᾶται (βοσκομενάων)	ἴθυσε
16.428-429		μεγάλα κλάζοντε μάχωνται	κεκλήγοντες, ὄρουσαν
16.582-583	ἄχος γένετο, ἴθυσεν	ἐφόβησε	ἔσσυο, κεχόλωσο

<sup>4</sup> Describing the victim: *Il.* 17.755-757, 21.493-495 (though it depicts not a human but a deity, it is incorporated in this list owing to its extended length and the interesting rapacious scene it describes); focusing on the assailant: *Il.* 13.62-64; 15.690-692; 16.428-429, 582-583; 17.460, 674-678; 22.139-142, 308-310. Cf. Apollo at 15.237-238, who may not conduct an attack, but is described as φασσοφόνος (see n. 8 below).

<sup>5</sup> Describing the assailant: *Posth.* 8.387-391 (attacking olives, though); focusing on the victim: *Posth.* 1.572, 3.353-355, 3.359-361, 5.298-299, 8.405-406 and 11.110-116 (harmed by humans), 11.217-218, 13.104-107.



17.460	μάχετ' ἀχνύ- μενος, αἰσσων		
17.674-678	παπταίνων	δέρκεσθαι, ἔσσυτο, ὦκα λαβὼν ἐξείλετο θυμόν	ὅσσε [...] δινείσθην
17.755-757		οὔλον κεκλήγοντες, προΐδωσιν (ιόντα, φόνον φέρει)	οὔλον κεκλήγοντες ἴσαν
18.616	ἄλτο		
19.350			ἐκκατέπαλτο
21.252-253	ἀπόρουσεν, οἶματ' ἔχων		ἦιξεν
21.493-495	δακρυόεσσα, φύγεν	εἰσέπτατο	δακρυόεσσα φύγεν, λίπε
22.139-142	ἐπόρουσε	οἶμησε, (φοβεῖται), ὄξυ λεληκώς, ἐπαῖσσει, ἐλέειν τέ ἐ θυμός ἀνάγει	ἐμμεμαώς, πέτετο
22.308-310	οἶμησεν	εἴσιν, ἀρπάζων	οἶμησε

Verbs that refer to birds in the bird-similes of the Iliad.

In the table above, the only verbal forms that stand out as not significant of attacking motion are the verb of flight φύγεν at 21.493, and the participle of sound κεκλήγοντες at 17.756. It is natural as well as accurate to infer that these two similes depict birds as suffering and not as performing an attack.

By contrast, Quintus has bird-similes surrounded by or containing verbs which may well be regarded as the antithesis of those in the *Iliad*:

Posthomeric			
Verses	Narrative	Simile	Apodosis
1.572	ρήιδιος πόνος ἔσσεθ'		
3.353-355	ὑπέτρεσαν οὐδ' [...] ἔμιμνον	(φοβήση) δαρδάπτουσι	ἀπεσκέδασε
3.359-361	μέγα τρομέοντες, φέβοντο	(δαΐζων, ἐπισσεύει) αἰσσουσιν ἀλευόμενοι [...] πῆμα	φεῦγον, ἐπιδιμένοι [...] φύζαν, περιτρομέοντες
3.590-591	ἐφέροντο	ὀσσομένης	



4.196	οἶμησαν		
5.298-299	φοβέοντο	(ἐπορούση) βοσκομένοισιν	πτώσσοντες, Ἴλιον ἐς κατέδυσαν ἀλευάμενοι [...] πῆμα
8.387-391	ἐπέχυντο	πέσωσι, βρώμης ιέμενοι, λιμὸς [...] θυμὸν ἀέξει	ἀμφεχέοντο
8.405-406	κάππεσε		κατήριπεν
11.110-116	ἐλέλιξε	πεπταμένας, φέβονται, αἴσσουσι, πάρος κατὰ κόσμον ιοῦσαι	ἀμφεφόβηθεν
11.217-218	φέβεσθε	ἐφόβησε	
13.104-107	οἰμωγὴ πέλε	ἀθρήσωσιν, (αἴσσοντα), οὐδ' [...] τῇσι θαρσα-λέον [...] πέλει μένος, ἀνατρίζουσι φοβεύμεναι	ἐκώκυνον
14.89-91	μολπὴ [...] ἶκε		γηθομένων κῆρ

*Verbs that refer to birds in the bird-similes of the Posthomerica.*

In this table the bird-simile that is exceptional in that it describes an attack is easily discerned in 8.387-391. The chasm between the verbs ἐπέχυντο or πέσωσι and all the verbs of fright and flight in the other bird-similes is unmistakable. By changing the viewpoint so, Quintus gives emotional depth to the bird-similes he inherited from Homer. Thus, in the *Posthomerica* we see bird-similes that describe the reaction of the victims rather than the assailant's attack. Unlike the animal of prey that brings death, Quintus' bird of prey primarily causes upheaval and flight. In general, Quintus has images of birds that invite the reader's sympathy for the wretched rather than his admiration for the triumphant. Thus, he lays emphasis on the vulnerability of birds, the fragility of their calmness, and the violation of their tenderness. He stresses their consequent inarticulate cries and their swift flight away.

I have just pointed out that Quintus lays emphasis on the victim rather than on the assailant. Therefore, it is natural to expect that in the *Posthomerica* most bird-similes must refer to the Trojans, who suffer the Greek attack and are painfully defeated. This expectation is fulfilled, as the majority of the bird-similes



do describe Trojan characters or allies<sup>6</sup>. It is true, though, that this majority includes similes that do not describe attack in actual war-making; for example the similes that depict Deidameia and Laocoon's wife, and also a simile that expresses the joy and not the sufferings of Trojans at 6.125f. However, if Quintus thinks of birds mostly as victims, and if birds are closely associated with the Trojans, it seems very natural that a bird-image will be appropriate for the expression of the Trojans' joy, too. As regards the similes of Deidameia and Laocoon's wife, they are descriptions of pain and bereavement that fit the description of the Trojan side as victims and sufferers. In an analogous way, I have incorporated the comparison of the mourning Nereids to cranes into the bird-similes that refer to the Greek side<sup>7</sup>, though the Nereids neither conduct or undergo an attack; they mourn the greatest Greek hero and so they participate emotionally in the context of this war. All this taken into consideration, the figures show that ten out of fifteen bird-similes in the *Posthomerica* depict the Trojans, while only five depict the Greeks.

The epithets that accompany birds of prey in Homer and Quintus, as indeed elsewhere, describe external features such as the birds' physical appearance, their capacity for high speed, their superiority to other birds, and their role as agents of death. The following list of epithets is eloquent. Αἰετός: *Il.* 15.690 αἶθων, 21.252 μέλας, 21.253 κάρτιστός τε καὶ ὤκιστος πετεηνῶν, 22.308 ὑσιπετήεις; *Od.* 24.538 ὑσιπετήεις; *Posth.* 3.354 οἰωνῶν προφερέστατος, 13.107 ἱερὸς ὄρνις — αἰγυπιοί: *Il.* 16.428 γαμψώνυχες ἀγκυλοχεῖλαι; *Od.* 16.217 γαμψώνυχες, 22.302 γαμψώνυχες ἀγκυλοχεῖλαι — ἴρηξ: *Il.* 13.62 ὠκύπτερος, 15.238 ὠκὺς φασσοφόνος<sup>8</sup>, ὤκιστος πετεινῶν, 16.583 ὠκὺς — κίρκος: *Il.* 22.139 ἐλαφρότατος πετεηνῶν — κύκνοι: *Il.* 2.460, 15.692 δουλιχόδειροι — ἄρπη: *Il.* 19.350 τανυπτέρυξ, λιγύφωνος — κήξ: *Od.* 15.479 εἰναλίη — κίχλαι: *Od.* 22.468 τανυσίπτεροι — ἀηδών: *Od.* 19.518 χλωρήϊς — γερανοί *Posth.* 3.590 κραιπναί, 11.110 τανύφθογγοι — ψῆρες: *Posth.* 8.387 τανυσίπτεροι, 11.217 οὐπιδανοί — χῆνες: *Posth.* 6.126 ἥμεροι.

On the other hand, when the vulnerability of birds is emphasised, then there is a strong possibility that the epithets will differ considerably from those given above. Epithets of inner features are saved for the victims. Therefore, if the timorous nature of particular birds requires it, then shyness or inferiority may be

<sup>6</sup> *Posth.* 1.572: Penthesileia; 3.353-355, 3.359-361, 5.298-299, 6.125-127, 11.110-116: Trojans; 7.330-335: Deidameia; 8.405-406: Phylodamas; 12.489-494: Laocoon's wife; 13.104-107: Trojan women.

<sup>7</sup> *Posth.* 3.590-591: the Nereids; 4.196: Teucrus and Aias; 8.387-391, 11.217-218, 14.89-91: Greeks.

<sup>8</sup> For the hawk as an agent of death, cf. Tsagarakis 136: "The hawk may be fast but it also kills and scares, which is precisely what is happening in the battle-field."







οἷω Πενθεσίλειαν, ἐπεὶ ῥά οἱ ἐν φρεσὶ θυμός  
 ἦδεεν ὥς ᾽ Αἰχίλῃ καὶ ἰφθίμῃ περ ἐοῦσα  
 ῥήιδιος πόνος ἔσσεθ' ὅπως ἴρηκι πέλεια.

Penthesileia is the only person in the poem to be compared to a dove, and this simile is among those that the reader easily recalls. Most remarkably, she is thought of as a dove not only in this simile, but in the narrative, as well. At 1.186f. Priam prays to Zeus for Penthesileia's victory and Troy's relief. The response of Zeus appears to be immediate and unambiguous:

*Posth.* 1.198 ἦ ῥα μέγ' εὐχόμενος. τῷ δ' αἰετὸς ὄξυ κεκληγῶς  
 ἦδη ἀποπνείουσαν ἔχων ὀνύχεσσι πέλειαν  
 ἐσσυμένως οἶμησεν ἀριστερός·

Priam has the fearful belief that the omen foreshadows the doom of Penthesileia in the battlefield. Thus, Aias appears to confirm Priam's interpretation of the portent. But the image of the dove recurs, not in a simile context but in the narrative of Book 12, when Calchas summons the chiefs of the Greeks to announce the portent according to which Troy is to fall by ruse:

*Posth.* 12.12 ἴρηξ σεῦε πέλειαν· ἐπειγομένη δ' ἄρα κείνη  
 χηραμὸν ἐς πέτρης κατεδύσετο·

The encounter of falcon and dove in this portent is reminiscent of that in Book 1 (v. 572), and in the succession of these two omens the symbolism develops: the dove does not represent a single character of the narrative but the city of Troy as a whole, in the same way that the bird of prey in Book 1 represents a single warrior, while in Book 12 it represents the Greeks as a whole. Penthesileia was the first to inspire hope for Troy, and her body is seen as the body of the suffering Troy is: like the tender vulnerable body of a dove in the claws of a bird of prey. It is not fortuitous that 1.572 and 12.12 are the only instances when a falcon features in the poem, both times as threatening a dove. The animated body of Troy is first reflected in the body of Penthesileia as a dove and later in the body of Cassandra as a lioness. From the beginning to the end of the poem, then, the fall of Troy is artfully and finely outlined. No doubt, this delineation of the fall by Quintus is enhanced by its relation to vivid pictures of relevant events in Homer or in tragedy: for example, the eagle against a fawn at *Il.* 8.247-248 (cf. the snake against the sparrows at *Il.* 2.308f.) or the eagles against a hare in Aesch. *Ag.* 104f., which both stand for the fall of Troy.

The simile of a hawk pursuing a dove appears in Homer, Aeschylus and Apollonius Rhodius, as well as in Nonnus (*D.* 42.535-536). In Aeschylus doves represent the daughters of Danaus pursued by the sons of Aegyptus (*Supp.* 223-224, Aesch. [?] *Pr.* 857; cf. Ael. *NA* 3.45), while there are also two scenes in the *Iliad*, namely of Apollo threatening Aphrodite at 21.493-495, and of Achilles



pursuing Hector at 22.139-143. Especially the latter passage has verbal affinities (Πηλείδης, ῥηιδίως) with the Posthomeric depiction of Achilles and Penthesileia (Πηλείωνι, ῥηίδιος πόνος):

*Il.* 22.138                    Πηλείδης δ' ἐπόρουσε ποσὶ κραιπνοῖσι πεποιθώς.  
                                   ἥύτε κίρκος ὄρεσφιν, ἐλαφρότατος πετεηνῶν,  
                                   ῥηιδίως οἶμησε μετὰ τρήρωνα πέλειαν·

The affinity between *Posth.* 1.572 and the above Iliadic simile supports the possibility that Penthesileia is the female equivalent of Hector. Seen from this viewpoint, the simile of Achilles and Penthesileia not only reflects the thought of Aias but also refers to the silent soliloquy of Andromache, when at *Posth.* 1.100f. she bitterly refuses to trust the Amazon's confidence in achieving what Hector failed to achieve. In this way, Penthesileia at the hands of Achilles forms an allusion to Hector at the hands of Achilles, at both a textual and intertextual level. Another example of Achilles as a hawk that threatens doves is seen by scholars in Euripides' *Andromache* 1140-1141: οἱ δ' ὅπως πελειάδες / ἱέρακ' ἰδοῦσαι πρὸς φυγὴν ἐνώτισαν. It seems more likely to me, though, that the passage refers to Neoptolemus<sup>10</sup>.

Apollonius has two similes (1.1049-1050, 4.485-486) and one portent (3.541-543), namely the same number of images that Quintus creates as a whole. However, the image of the hawk and the dove is given in the *Argonautica* its most prominent position, because Apollonius lingers on the portent and attributes to it an unmistakably erotic overtone<sup>11</sup>. Trying to avoid the violence of the hawk, then, the dove ὑπόθεν Αἰσονίδεω πεφοβημένη ἔμπεσε κόλποις (*Arg.* 3.542). In his immediate interpretation of the omen, Mopsus sees that the answer to the Argonauts' difficulties is Love, namely Medea falling into the lap of Jason (3.545-554). Idas is the only one among the heroes to criticise this way of action as unheroic and becoming to women, and he resists the shift of their deeds from the realm of Ares to that of Aphrodite (3.558-563). Idas' fervour makes him question and despise not only the interpreters and supporters of the portent, but also the portent itself: ἐς δὲ πελείας / καὶ κίρκους λεύσσοντες ἐρητύεσθε ἀέθλων (*Arg.* 3.560). The Scholia on *Arg.* 3.550 mention the erotic connotation of the dove: ἡ περιστερὰ ἱερὰ Ἀφροδίτης διὰ τὸ λάγνον. Information of this sort about the dove is wisely withheld in the Sch. *Arg.* 1.1049-1050; it would not add to the understanding of the text and it would be misleading.

I do not suggest that this text of Apollonius is of crucial importance in order to understand Quintus' images of the hawk and the dove, but one thing is certain: even out of the sphere of this particular image, Quintus eroticises

<sup>10</sup> See M. Lloyd 1994, on Eur. *Andr.* 1139.

<sup>11</sup> See Campbell 1983, *Studies*, pp. 36-37.



Penthesileia and shows the desirable woman in her, as he shows the warrior, too. So, if Apollonius has a justified liberty to exploit the erotic connotations of the vulnerable dove in the third Book of his *Argonautica*, Quintus' context is also proven to be appropriate for connotations of this colour. I do not imply that Quintus copies Apollonius, but given that the latter has produced an erotic version of the "hawk and dove", Quintus' description gains even clearer erotic dimensions than he would accomplish without Apollonius' parallel. Moreover, the two couples of Medea-Jason and Penthesileia-Achilles exhibit a dramatic contrast, namely an abruptly descending scale of love and protection: Medea will find refuge with Jason, while Penthesileia will find death from Achilles. Quintus portrays a distorted love-affair; his couple is the antithesis of that in Apollonius. However, both erotic attractions will be regarded as unheroic, and from this point of view Achilles is closer to Jason than he is supposed to be. Thersites — his behaviour being not an invention of Quintus<sup>12</sup> — is to a certain extent the parallel to Idas. They are both characters who reproach and condemn the heroes for confusing heroic expeditions with erotic relationships. Heracles voices a similar rebuke on Lemnos; unlike him, however, Idas does not point out a mere and temporary deviation from the Argonauts' main aim, but the overturning of the heroic code as reflected in the base means of structuring their whole action and achieving their targets.

After Penthesileia I come to another important character in the poem, Aias. We have just seen that the comparison of Penthesileia to a dove is presented as Aias' thought. Aias, then, is the first character in the poem to think of images of raptorial birds. And it is precisely Aias who is thought of as a bird of prey more frequently than any other character in the *Posthomerica*. The similes where Aias is depicted as a bird of prey are the following:

Posth.

- |           |  |
|-----------|--|
| 3.353-355 | Aias = eagle — Trojans = vultures                |
| 3.359-361 | Aias = hawk — Trojans = starlings                |
| 4.196     | Aias and Teucrus = falcons                       |
| 5.298-299 | Aias = eagle — Trojans = geese or cranes         |
| 5.435-437 | Aias = eagle — shepherds of the Achaeans = hares |

*Aias as a bird of prey in the Posthomerica.*

It is noteworthy that these images are successive and there is only one exception of a simile disrupting this succession; this is at 3.590-591, where the Nereids

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<sup>12</sup> See Blok, pp. 195-210.



mourn for Achilles in the mode of cranes. The evolution of Aias' image as an eagle is remarkable. The relationship between the last two similes that describe Aias is unquestionably ironic. So, from the image of the powerful Aias who scares his enemies as the king of the predatory birds scares other birds, in other words, from the confident self-statement of this impressive man (5.298-299), we pass to the comparison of Aias to an eagle when he is no longer in a status of superiority but in that of insanity: like an eagle he scares the shepherds of the Greeks, the shepherds that ironically he, a sharp-sighted eagle though he is, cannot see (5.435-437). It is remarkable that no other individual is depicted as an eagle in a simile. True, the Trojan women will later cry like cranes when they see an eagle (*Posth.* 13.104-107), but the eagle in that simile stands for the Greek army, not for an individual warrior in particular. When this powerful bird ironically represents the very pathetic narrative context of Aias' madness, the simile strongly invites sympathy. The same sudden decrease in Aias' superiority and the enhancement of funereal atmosphere we have seen in the similes that depict Aias as a lion (see pp. 20-21 above). I have already suggested that in the *Posthomerica* Aias as a lion appears to stand in the place of Achilles. I now reinforce that position by pointing out that Aias replaces Achilles not only as a lion, but also as a bird of prey. Achilles is the character to be thought of as a bird of prey in Book 1, first in the omen of the eagle holding a dove that Priam interprets (1.199), and then in Aias' estimation of the confrontation between Achilles and Penthesileia (1.572). In order to encounter again characters compared to birds of prey, we need to come to Book 3, after the death of Achilles and in the similes of Aias that are listed above, in particular. Once again, Aias stands for what Achilles incarnated: the archetypal hero in the Greek camp.

Another bird that represents Aias and Teucrus in the funeral games of Achilles, is the falcon:

*Posth.* 4.196            καρπαλίμως οἴμησαν ἐοικότες ἰρήκεσσι·

It is apparent that the point of the simile is swiftness. But the reader does not forget that the war has been suspended only for a while, and that these athletes are men who cannot easily doff the identity of a warrior, nor that of a bird of prey. But apart from the eagle and the swift falcon, the hawk also represents Aias in *Posth.* 3.359-361 (we shall discuss that simile later, in association with the other picture of a hawk pursuing starlings, in 11.217-218). Thus, the status of Aias as a powerful bird of prey is conspicuously established in the poem.

Based on one of the aforementioned bird-similes of Aias, as well as on the simile that directly follows those, I shall next look into the image of geese in the *Posthomerica*. Geese of a wild species occur in one of the similes in which Aias is



likened to, or more precisely he likens himself to, an eagle pursuing geese or cranes:

*Posth.* 5.296      τῶν μὲν γούνατ' ἔλυσα κατὰ μόθον, οὓς δ' ἐφόβησα  
αἰὲν ἐπεσσύμενος· τοὶ δ' ἀργαλέως φοβέοντο  
χῆνεσιν ἢ γεράνοισιν ἐοικότες, οἷς <τ'> ἐπορούση  
αἰετὸς ἠϊόεν πεδίον κάτα βοσκομένοισιν·  
ὥς Τρῶες πτώσσοντες ἐμὸν δόρυ καὶ θοὸν ἄορ  
Ἴλιον ἐς κατέδυσαν ἀλευάμενοι μέγα πῆμα.

Now in *Posth.* 6.125-127 the Trojans rejoice in the entrance of Eurypylus into the battlefield as geese at the happy moment of their feeding:

*Posth.* 6.124      ἀμφὶ δέ οἱ κεχάροντο μέγα φρεσὶ Τρώιοι υἱες·  
ὥς δ' ὀπόθ' ἔρκεος ἐντὸς ἐεργμένοι ἀθρήσωσιν  
ἡμεροὶ ἀνέρα χῆνες ὃ τίς σφισιν εἶδατα βάλλοι,  
ἀμφὶ δέ μιν στομάτεσσι περισταδὸν ἰύζοντες  
σαίνουσιν, τοῦ δ' ἦτορ ἰαίνεται εἰσορόωντος·  
ὥς ἄρα Τρώιοι υἱες ἐγήθεον, εὖτ' ἐσίδοντο  
ὄβριμον Εὐρύπυλον, τοῦ δ' ἐν φρεσὶ θαρσαλέον κῆρ  
τέρπετ' ἀγειρομένοισιν·

The Trojans are compared to sheep when they are led by Penthesileia not to a peaceful pasture but to slaughter (1.173-176). Now, compared to geese, they are similarly led to doom by Eurypylus. The duration of happiness for the characters that the domesticated geese represent seems very fragile. By ostensible contrast, it could be argued that the sequence of the two similes has the opposite function, namely that from the role of the frightened wild geese the Trojans have now passed to the state of the well-protected and looked-after domesticated birds. In fact, behind this superficial contrast one question arises: has the fear of the wild geese been a temporary state for the Trojans, or is it their welfare and feeling of security that is temporary and subject to a sad change? The course of the events in the poem helps to answer this question easily: though the joyful picture is naturally included in the atmosphere of promise that Eurypylus has created, this joy is hard to maintain in the future. Moreover, this ambivalent role of geese in the *Posthomerica* becomes clearer with the assistance of other texts which are perhaps automatically alluded to. For, the goose as threatened or snatched by the eagle appears in literature from Homer to the post-classical era.

So, Aelian gives examples both of wild and domesticated geese in the role of an eagle's actual or possible victims, and also mentions the anxiety of geese not to attract an eagle with their noise, an element that recurs in Plutarch; furthermore,



in Longus, one of the twenty geese of Lycaenion is snatched by an eagle<sup>13</sup>. Of course, the eagle appears bearing a goose as early as the *Odyssey*. While Telemachus speaks to Menelaus, an eagle snatches a goose in his talons:

*Od.* 15.160      ὥς ἄρα οἱ εἰπόντι ἐπέπτατο δεξιὸς ὄρνις,  
                  αἰετὸς ἀργὴν χῆνα φέρων ὀνύχεσσι πέλωρον,  
                  ἥμερον ἐξ αὐλῆς· οἱ δ' ἰύζοντες ἔποντο  
                  ἀνέρες ἠδὲ γυναῖκες· [...]  
                  [...] οἱ δὲ ἰδόντες  
                  γήθησαν, καὶ πᾶσιν ἐνὶ φρεσὶ θυμὸς ἰάνθη.

Helen will interpret it as foretelling the return of Odysseus and the death of the suitors. But in the *Odyssey* the goose is not always to be a victim. Penelope, like Longus' Lycaenion<sup>14</sup>, keeps a flock of twenty geese which are well looked after. Nevertheless, though only in a dream, the welfare of even these privileged geese seems fragile:

*Od.* 19.536      χῆνές μοι κατὰ οἶκον ἐείκοσι πυρὸν ἔδουσιν  
                  ἐξ ὕδατος, καὶ τέ σφιν ἰαίνομαι εἰσορόωσα·  
                  ἐλθὼν δ' ἐξ ὄρεος μέγας αἰετὸς ἀγκυλοχείλης  
                  πᾶσι κατ' ἀνχένας ἦξε καὶ ἔκτανεν·

Apparently, the dream is associated with the previous portent and signifies the doom not of Penelope's flock but of the suitors, as a certain voice in her dream will inform her (*Od.* 19.546f.). The wording in the geese-simile of Quintus echoes that of the two Homeric passages, namely the portent and the dream, and the following parallelisms appear:

*Od.* 15.161f.

*Posth.* 6.125f.

χῆνα [...] ἥμερον

ἥμεροι [...] χῆνες

ἰύζοντες

ἰύζοντες

οἱ δὲ ἰδόντες / γήθησαν

εἰσορόωντος / — [...] ἐγήθεον

ἐνὶ φρεσὶ θυμὸς ἰάνθη

ἐν φρεσὶ [...] κῆρ / τέρπετ'

*Od.* 19.537

ἰαίνομαι εἰσορόωσα

τοῦ δ' ἦτορ ἰαίνεται εἰσορόωντος

*Parallelism between Od. 15.161f., 19.537 and Posth. 6.125f.*

The affinity is remarkable, and as regards the reference to the tameness of the geese, it is noteworthy that there is not any other example of the epithet ἥμερος in

<sup>13</sup> Ael. *NA* 2.39, 5.29, 9.10, 15.1; Plut. *Moralia* 967b; Longus 3.16.

<sup>14</sup> For the Homeric echo in Longus as creating a humorous and ironic atmosphere, see Hunter 1983, 61: "In the matter of marital fidelity Lycaenion and Penelope are at opposite ends of the spectrum."



the *Posthomerica*. Notwithstanding the similarity, it is true that the vocabulary of psychological states has a different function in each poem. So, despite the joy of the spectators involved, the pain of the victim goose at *Od.* 15.160f. is unmistakable. Thus, in the *Odyssey* the goose suffers and the vocabulary describes the joyful reaction of the people watching the portent, whereas in the *Posthomerica* it depicts the joy of the geese and of the man feeding and watching them, namely of the Trojans and Eurypylus. By inference, when Quintus depicts domesticated geese, he automatically raises the doubt about their safety, despite their being ἔρκεος ἐντός. After all, it is precisely within the walls of the city, in the secluded area often compared to a pen, that the Trojans will be ruthlessly slaughtered, exactly ἔρκεος ἐντός.

As the poem proceeds we come to the swallow-simile of Deidameia in Book 7. Therefore, it is natural that the characters to be approached next are the female characters who are compared to birds, mother-birds in particular<sup>15</sup>, in the *Posthomerica* as a whole. It is noteworthy that in the *Posthomerica* female birds represent female characters only, in the same way as leopards and lionesses stand exclusively for female characters. Another point is that the maternal roles of birds in Quintus' similes correspond to actual maternal roles in the narrative. By contrast, there are Homeric pictures of mother-birds that do not depict maternal roles, whereas others do not even refer to female characters. For example, at *Il.* 9.323-324 the female bird that cares for its young and sacrifices its own welfare stands not for a woman but for Achilles caring for the Greeks. Similarly, in the scene of their ἀναγνώρισις Odysseus and Telemachus weep more loudly and vehemently than lammergeyers or vultures, ἀδινώτερον ἢ τ' οἰωνοί, / φῆναι ἢ αἰγυπιοί (*Od.* 16.216-217)<sup>16</sup>. As for the comparison of Penelope to Procne, the nightingale, lamenting for Itylus at *Od.* 19.518-523, in this picture I see Penelope mainly presented not as a mother, but rather as a wife in charge of her child and the household. We see nothing of this sort in the *Posthomerica*, where maternal pictures correspond to actual maternal roles:

1.572	Penthesileia = dove
3.590-591	Nereids = cranes
7.330-335	Deidameia = swallow
12.489-494	Laocoon's wife = nightingale
13.104-107	Trojan women = cranes

*Bird-similes describing female characters in the Posthomerica.*

<sup>15</sup> For examples of the "long poetic history" of "the touching picture of a mother bird's devoted care for her young nestlings", see Gruzelier, on Claudian *De raptu Proser.* 3.141f.

<sup>16</sup> See Pollard, pp. 186-187.



Three of the female characters above mourn for beloved male persons: at the beginning of the poem the Nereids mourn for the dead Achilles; in the middle of the poem Deidameia weeps for her son Neoptolemus while he is alive and will not encounter a fatal threat; at the end of the poem Laocoon's wife mourns for her dead children. We note that the lament for Neoptolemus, who is going to triumph, seems to be encircled by two laments for dead persons: for the greatest hero of the Greeks, son of a goddess, and for two children, the anonymous young sons of the wretched mortal Laocoon. Of the female figures who appear in these three similes of mourning, and in all the bird-similes in general, only two are described as mother-birds: Deidameia and Laocoon's wife. Each of these two similes has a particular relationship to the narrative. The simile of Deidameia does not correspond to the narrative, for Neoptolemus is alive, nor is it confirmed in the near future, for he will be glorified. On the other hand, the simile of Laocoon's wife not only corresponds to the narrative, for her sons are entombed already, but also mingles with it in a particularly effective way. I mean that the boundary between narrative and simile is crossed and the balance between the two is disturbed: snakes feature in both narrative and context of the relevant simile. We have already seen (p. 23 above) that this is exactly what sheep do in the scene of Aias' madness:

*Posth.* 12.489      ὥς δ' ὅτ' ἐρημαίην περιμύρεται ἀμφὶ καλήν  
πολλὰ μάλ' ἀχνυμένα κατὰ δάσκιον ἄγκος ἀηδών,  
ἧς ἔτι νήπια τέκνα, πάρος κελαδεινὸν ἀεΐδειν,  
δάμναθ' ὑπὸ γναθοῖσι μένος βλοσυροῖο δράκοντος,  
μητέρι δ' ἄλγεα θῆκε, καὶ ἄσπετον ἀσχαλόωσα  
μύρεται ἀμφὶ δόμον κενεὸν μάλα κεκληγυῖα·

I have not found any other image of the nightingale's young being doomed by a snake in Greek literature. This singularity of the image in combination with the fact that Quintus has shown a sample of such dramatic similes in the scene of Aias' madness, makes me believe that in all probability the image is Quintus' inspiration in order to correspond to this particular narrative. It effectively suits the needs of the narrative and dramatises what is already horrid: the death of Laocoon's sons by the serpents. As with the sheep in the simile of Aias, Quintus creates a picture analogous to a pathetic event in the narrative. Thus, these pictures are more than common similes; by having strong analogies with the events depicted, they enhance the pathos of these events more powerfully than any other simile could do.

Very close to the above simile in tonality is the comparison of Deidameia to a swallow, the image as well as the diction of which remind one of Aesop's myth about the swallow, the young of which were devoured by a snake (*Aesopica*



227; cf. 192): χελιδών [...] νεοττοποιησαμένη ἐξέπτῃ. ὄφιν δὲ προσερπύσας κατέφαγεν αὐτῆς τοὺς νεοττούς. ἡ δὲ ἐπανελθοῦσα καὶ τὴν καλιὰν κενὴν εὐροῦσα ὑπερπαθῶς ἔστενεν. Apart from Aesop and Quintus, the swallow's young are depicted as victims of a snake also in the *Anthologia Palatina* and twice in Oppian's *Halieutica*<sup>17</sup>. Quintus depicts Deidameia and at the same time his own image of the swallow, as follows:

*Posth.* 7.330 οἷη δ' ἀμφὶ μέλαθρα μέγ' ἀσχαλόωσα χελιδών  
 μύρεται αἰόλα τέκνα τά που μάλα τετριγῶτα  
 αἰνὸς ὄφιν κατέδαψε καὶ ἥκαχε μητέρα κεδνὴν,  
 ἥ δ' ὅτε μὲν χήρη περιπέπταται ἀμφὶ καλὴν,  
 ἄλλοτε δ' εὐτύκτοισι περὶ προθύροισι ποτᾶται  
 αἰνὰ κινυρομένη τεκέων ὕπερ·

Deidameia is one of the most imposing female characters in the *Posthomerica* and Quintus devotes substantial space to her emotions. The passage that refers to Deidameia has an unusual intensity that reminds one of psychological portraits of women in the Greek novel and in Hellenistic poetry. The effectiveness of Quintus' description is due not only to Quintus' poetical skill, but also to his admirable understanding of maternal psychology. This mother, whose psychological portrait is of impressive excellence, is the only identified mother in the poem (as opposed to the anonymous Trojan mother, for example) among Eos, Thetis, and Laocoon's wife, not to lose her son. Eos is the other woman in the poem to attract the sensitive attention of Quintus and the sympathy of the reader. In fact, no matter if Memnon and Neoptolemus are in very different stages in life, it is their own importance that sheds light on the two bereaved mothers. Johannes Kakridis wrote (1971, 71) about women in the *Iliad*: "This reactionary attitude of women is not, I believe, presented by the poet mainly because he is interested in giving a psychological analysis of their nature and in stressing the contrast between the two sexes. When he pictures a woman reacting forcibly with tears and entreaties, barring a man's way, he does it because he wants to hold men up as the protagonists of his epic"<sup>18</sup>.

Of the two women in the *Posthomerica*, Eos, on the one hand, is a cosmic power, the light-bearing goddess who now stands helpless and unable to alter the harsh truth of her son's death. On the other hand, Deidameia is a mortal woman who suffers bereavement of a completely different sort: her own son has not entered the world of the deceased, but now enters life as a grown-up. Her sorrow does not result from Neoptolemus' cruelty against her (nor does the poet imply

<sup>17</sup> *AP* 7.210; *Opp. H.* 1.729-731, 5.579-586. Cf. D' Arcy Thompson 1936, 317.

<sup>18</sup> See also J. Th. Kakridis 1956, 24-25 (an article that appears revised as Chapter III in *Homer Revisited*).



this), but is a necessity; it is part of the price for his own growing-up and consequent independence of parental guidance.

Hence, it is true that in this respect Neoptolemus is close to Apollonius' Jason. The similarities and differences between the scene of Deidameia and Neoptolemus and that of Alcimede and Jason have been already discussed by scholars<sup>19</sup>. What I cannot share is the reaction of S. A. Natzel (1992, 167) to the scene in which Jason does not notice Iphias reaching and kissing him in *Arg.* 1.311f. According to Natzel the reader feels sorry for Iphias and the abandoned Alcimede and criticises Jason's heartless behaviour. I think that the sacrifice of maternal equanimity is a necessity for Jason as it is for Neoptolemus.

The role of Neoptolemus is unique in the poem, and as a result his mother's role is unique, too, in representing the side of a woman's life not shown elsewhere in the poem. When Johannes Kakridis (1971, 73) speaks of Hector and the force that his family exerts on him, he notes that "No one in the Achaean camp has to undergo such a trial, for the simple reason that they are all far away from their families."<sup>20</sup> Quintus makes such a trial possible for a Greek, by transferring the focus from Troy to the island of Scyros. Deidameia takes up the inhibiting role that Hecabe or Andromache have towards Hector in the *Iliad*<sup>21</sup>.

Given this parallelism, it is not accidental, I believe, that Neoptolemus is compared to a stallion (*Posth.* 7.317-324), as Hector and Paris individually are in the *Iliad*:

*Il.* 6.506 = 15.263    ὥς δ' ὅτε τις στατὸς ἵππος, ἀκοστήσας ἐπὶ φάτνῃ,  
                              δεσμὸν ἀπορρήξας θείῃ πεδίῳ κροαίνων,  
                              εἰωθὼς λούεσθαι ἑυρρεῖος ποταμοῖο,  
                              κυδιόων

The significance of the Homeric stallion-simile has been well interpreted by Tsagarakis (p. 142), who sees that the key phrase is ἀκοστήσας ἐπὶ φάτνῃ. "This applies to Paris inasmuch as he has been indulging in love which he has been virtually "fed" to [sic] by Aphrodite (Γ 390f. and 441f.). She, as already indicated above, led him to his wife. Now the man is free again!" And he continues: "Now while this key phrase is more appropriate in Z 506, it is not entirely inappropriate here [sc. in O 263]: Hector's inaction, forced upon him, is not less leisurable and invigorating than that of Paris in different circumstances." In the *Posthomerica* it is exactly the entrance of Neoptolemus to action, which I have noted above, or in

<sup>19</sup> Calero Secall 1995, 43f.; Duckworth, p. 82 n. 87; Kehmptzow, p. 32.

<sup>20</sup> See also J. Kakridis 1956, 26.

<sup>21</sup> For the restraining power of women upon men in the *Iliad*, see J. Th. Kakridis 1971, 68-75; 1949, 51-52 on Hector. Cf. Calero Secall 1995, 40f.

other words, his exit from an inaction similar to that of the Homeric heroes, that the stallion-simile emphasises:

*Posth.* 7.317      ὥς δ' ὅτε τις θοὸν ἵππον ἐπὶ δρόμον ἰσχανόωντα  
 εἵργει ἐφεζόμενος, ὃ δ' ἐρυκανόωντα χαλινόν  
 δάπτει ἐπιχρεμέθων, στέρνον δέ οἱ ἀφριόωντος  
 δεύεται, οὐδ' ἴστανται ἐελδόμενοι πόδες οἴμης,  
 πουλὺς δ' ἀμφ' ἓνα χῶρον ἐλαφροτάτοις ὑπὸ ποσσὶ  
 ταρφέα κινυμένοιο πέλει κτύπος, ἀμφὶ δὲ χαῖται  
 ῥῶοντ' ἐσσυμένοιο, κάρη δ' εἰς ὕψος ἀείρει  
 φυσιόων μάλα πολλά, νόος δ' ἐπιτέρπετ' ἄνακτος·  
 ὥς ἄρα κύδιμον υἷα μενεπτολέμου Ἀχιλῆος  
 μήτηρ μὲν κατέρυκε, πόδες δέ οἱ ἐγκονέεσκον·  
 ἦ δὲ καὶ ἀχνυμένη περ ἐῷ ἐπαγάλλετο παιδί.

The simile comes between the images of Deidameia as a mother-ox (7.257-259) and as a mother-swallow (7.330-335), both creatures pictured in bereavement. This succession of similes underlines, I think, the result of the contrast between the wills of mother and son. It is the destiny of parents, and so is hers, to refuse to regard their children as mature enough, and to experience sorrow in their vain effort to prevent children from being independent of parental love and protecting affection. This perpetual, in his mother's eyes, childhood of Neoptolemus is reflected in his mother's words at 7.266-267, as well as in her touching relationship with his toys, at 7.338-340. In other words, Deidameia *is* bound to prevent Neoptolemus from living as dangerously as a hero, and he *is* bound to let her down. Quintus cannot have said this more clearly: μήτηρ μὲν κατέρυκε, πόδες δέ οἱ ἐγκονέεσκον. The situation of Neoptolemus is not identical to Hector's, though. Hector has to overcome his duty to his mother and wife in order to perform his duty as a responsible citizen and defender of his wronged city. Neoptolemus is a number of steps behind Hector, because there is no experienced mode of life for him to seal with glorious death or victory. Unlike Hector, who is a mature man and an established warrior and hero, it is now that Neoptolemus is setting off in life, it is now that he has to sacrifice his parents in order to justify himself and his manhood.

Related to my above approach to the Scyros-scene is my disagreement with G. E. Duckworth, who, in accordance with his general view of emotions of characters as adding uncertainty to the reader's anticipation, believes that (p. 83; cf. p. 67) "in VI and the first part of VII Quintus combines the reader's ignorance with the despair of the characters in such a way as to create a very effective type of uncertainty", and so sees the fears of Deidameia for the life of Neoptolemus as (pp. 82-83) "extremely effective in maintaining the suspense" and her comparison



to a swallow as adding (p. 83) "a final touch of suspense". I think that in a strictly textual context, the sojourn of Neoptolemus at Troy is determined by so favourable an oracle that it would be hard for the reader to expect his death (*Posth.* 6.59-67). True, the oracle is unfavourable for Troy and not necessarily for Neoptolemus, but the statement of Calchas is not, I think, to be underestimated<sup>22</sup>: μέγα δ' ἄμμι φάος πάντεσσι πελάσσει (*Posth.* 6.67). Nor is Hera's foreshadowing as early as Book 3 to be underestimated when she criticises Apollo for the death of Achilles and designates his deed as vain. Though Achilles is dead, the Trojans will not enjoy any relief because, she says

*Posth.* 3.120            υἱὸς ἀπὸ Σκύροιο θοῶς ἐς ἀπηνέα δῆριν  
                              'Αργείοις ἐπαγωγὸς ἐλεύσεται εἵκελος ἀλκὴν  
                              πατρὶ ἐῶ

Duckworth's view is surely a misreading. In my opinion, if we are to see any prediction of Neoptolemus' death in Deidameia's maternal agony, then this will only be an "emotional prediction"<sup>23</sup>, namely a prediction without validity for the coming events. As the hopeful joy of the Trojans in the arrival of each ally does not mislead the reader into expecting the Trojan victory in this war, so the sorrow of Deidameia does not mislead into expecting the imminent death of Neoptolemus. Of course, the lament of Deidameia would have also been effective in a context where Neoptolemus was to fall in the battlefield. Still, his mother's agony would not have had the character of a foreshadowing, just as Andromache's lament in *Iliad* 6 is not a foreshadowing of Hector's death in a strict sense. It is something deeply humane we see in these examples, not a mere vehicle of the narrative purposes of the poet. It is the powerlessness of humans, of women in particular, and the threat they feel from war. This emotion is equally intense, whether the women's fears come true or not, whether the beloved person survives or not. Thus, the woman's sadness is not a technique of suspense in the hands of the poet, but is a study of human psychology and at the same time an emphasis on the male heroes. I maintain that Deidameia serves the poem in a way other than creating suspense: her reaction sheds light on the transition of her son from adolescence to manhood, his transformation from a child to a young man of marriageable age, as the promise of Menelaus to offer him Hermione presupposes (*Posth.* 6.85-92, 7.213-216). Seen in this light, the frequent parallelism of Neoptolemus to Achilles in the *Posthomerica* has a double function: Deidameia compares him to his father, because she sees her son as another candidate for death and wishes to deter his plans (*Posth.* 7.272-274). So, she says to

<sup>22</sup> As it is in Duckworth, p. 82.

<sup>23</sup> Kirk 1990, on *Il.* 6.407-39, of Andromache.

Neoptolemus that his father, though son of a goddess, did not escape death<sup>24</sup>. Everybody else, though, will compare him to Achilles very often because they see another man of impressive appearance and a great hero, actually another Achilles, in him<sup>25</sup>. The parallelism that Deidameia makes between Achilles and Neoptolemus is neither an unfavourable estimation nor a false foreshadowing, but simply the naturally pessimistic maternal view.

Having discussed the simile of Deidameia in Book 7 and along with it all the bird-similes that describe the female in the *Posthomeric*, I shall return to Book 8 and thus continue with the succession of bird-similes from the point where the digression on the female commenced.

In Book 8, then, we see two out of three bird-similes that give prominence to human presence:

- a) 8.387-391 the Greeks: starlings or jackdaws swooping on olives
- b) 8.405-406 the Trojan Phylodamas: vulture hit by a human
- c) 11.110-116 the Trojans: cranes scattered by a human's stone

*Posthomeric bird-similes in which prominence is given to humans.*

So, like starlings or jackdaws persevering in eating olives heedless of the deterring cries of men, the Greeks surround the city of Troy in (a). From this picture of human ineffectiveness we come to simile (b), where the human being is fatally effective: like a vulture which is hit by the keen-pointed arrow of a man, Phylodamas falls from the walls of Troy by the arrow of Meriones. Further on in the poem, (c) is the third example of human presence in bird-similes: the Trojans are like noisy cranes that a wrathful man scatters with stones. The human ineffectiveness at (a) underlines the success of the birds, and consequently the success of the Greeks. Now, the characters to be described as birds change at (b) and (c): at (a) the birds represent the Greeks, while now it is not a Greek but a Trojan to fall from the wall, and it is not the Greek but the Trojan army that quivers and flees. By inference, in the context of the simile succession the human being is seen as increasingly powerful: the success of the Greeks is emphasised by means of the human effectiveness. To sum up, through the successive reversing of roles there is one thing that is stressed but not altered: the victorious movement of the Greeks.

There is one bird in particular that is linked to the Greeks' way to victory, the jackdaw. The presence of the jackdaw at *Posth.* 8.387-391 is easy to overlook

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<sup>24</sup> See Calero Secall 1995, 47.

<sup>25</sup> *Posth.* 7.177, 445-446, 631, 653, 695; 8.37; 9.7f. (the Trojans' view), 60 (uttered by Neoptolemus himself), 268.



because it appears not on its own but in disjunction from the starlings. Yet its role is not insignificant; the Greeks are the only characters to be compared to jackdaws (8.387-391 and 14.89-91). Both times the bird is mentioned at the very end of the verse and is described in a successful or happy state while the Greeks experience moments of triumph. The simile in Book 14 in particular depicts the triumphant cries of the conquerors at the moment of their embarkation.

The bird-simile that comes after Book 8 is the picture of cranes and a man who scares them away (11.110-116). This picture will recur below in my discussion of cranes in the *Posthomerica*. But there is another bird-simile in Book 11: at verses 217-218 starlings are scared by a hawk, visualising Neoptolemus' rebuke of the Greeks fleeing before Aeneas:

*Posth.* 11.217      ὦ δειλοί, τί φέβεσθε, εἰκότες οὐτιδανοῖσι  
                          ψήρεσιν οὖς τ' ἐφόβησε μολῶν κατεναντία κίρκος;

We shall better understand the potential of this simile in relation to the narrative if we study it in association with other starling-similes, and especially similes featuring starlings and hawks elsewhere in the *Posthomerica* but also in the *Iliad*. In the *Posthomerica*, starlings stand for the Greek or Trojan army in the following sequence:

- a) 3.359-361    the Trojans: starlings threatened by a hawk
- b) 8.387-391    the Greeks: starlings or jackdaws not heeding men's cries
- c) 11.217-218   the Greeks: starlings threatened by a hawk

*Similes of starlings in the Posthomerica.*

It will be apparent that the words of Neoptolemus are based on the logic of questioning and reversing, if not distorting the facts. Thus, from the initial picture of the starlings as victims (a), we come to their depiction as active and fearless (b), only to return to a description that summarises the initial picture of fear and flight (c). The statement of Neoptolemus in 11.217-218, then, questions the two previous starling-similes. In the fervour of his speech he questions and overturns the reality according to which the Greeks dominate in the battlefield; instead, he depicts them exactly as the poet-narrator described the scared Trojans earlier on. This cross-reference, which stresses the alteration of the Trojan status, is enhanced by the fact that the hawk appears in the poem only in these two examples. The only two hawks in the *Posthomerica* pursue the only two starlings, so underlining the succession of Trojans and Greeks in the role of the victim. In fact, this succession is obvious not only from the starlings of Book 3 or 8 to those of Book 11, but also within Book 11: at 11.110-116 the Trojans tremble and scatter in confusion like cranes attacked by a man, while at 11.217-218 the scared

birds represent not the Trojans but the Greeks. So, the effectiveness of Neoptolemus' reproach is partly owed to its relation to other bird-images that precede it and to its interaction with them.

In addition to overturning the facts of similes 3.359-361 and 8.387-391, the words of Neoptolemus allude to the Iliadic simile of starlings or jackdaws being pursued by a hawk at *Il.* 17.755-757. This Homeric simile features one of the two hawks in the *Iliad*, and the character that Homer describes here as a hawk is Aeneas, namely the same hero who is thought of as a hawk in the reproaching words of Neoptolemus in the *Posthomerica*. The second hawk in the *Iliad* represents Achilles (*Il.* 22.139-142). So, it is only Aeneas and Achilles that are thought of as hawks in the *Iliad*, while it is only Aeneas and Aias who are thought of as hawks in the *Posthomerica*. There may be a relationship between these two pairs, not only as regards the similes of Aeneas in the two poems but also as regards the descriptions of the Iliadic Achilles and the Posthomeric Aias. This reading is encouraged by the fact that the *Posthomerica* is a poem where Aias often features as a second Achilles, although Aias as a hawk does not entirely stand for Achilles. Achilles himself against Penthesileia is thought of not as a hawk but definitely as a falcon against a dove (*Posth.* 1.572). Homer's description of Achilles pursuing Hector as a hawk pursues a dove (*Il.* 22.139-142) is close to Quintus' depiction. Yet at the moment of encountering Penthesileia, Achilles is not so much compared to a falcon by the narrator, but rather thought of as a falcon by Aias himself.

To focus on the similes of Aeneas only and to return to the reproach of the Greeks by Neoptolemus, I feel that by alluding to the Iliadic simile Neoptolemus consequently depicts the Trojan triumph as it appears in the *Iliad* and draws a portrait of Aeneas like the one in Homer:

*Il.* 17.755            τῶν δ' ὥς τε ψαρῶν νέφος ἔρχεται ἢ κολοιῶν  
                          οὖλον κεκλήγοντες, ὅτε προΐδωσιν ἰόντα  
                          κίρκον, ὃ τε μικρῇσι φόνον φέρει ὀρνίθεσσιν,  
                          ὥς ἄρ' ὑπ' Αἰνεία τε καὶ Ἑκτορι κοῦροι Ἀχαιῶν  
                          οὖλον κεκλήγοντες ἴσαν, λήθοντο δὲ χάρμης.

By having such a complex ramification, the simile that Neoptolemus utters seems to be a simile of a double nature. Not also the two similes but also the two narratives of Quintus and Homer come closer. In other words, it is not only the Aeneas of Quintus' narrative that fights like a hawk. There is also an intermediary step where Neoptolemus' words refer to the Homeric simile and so the two similes sound interchangeable. The Iliadic simile, then, could well describe the narrative of Quintus and lend to it its power as well as the whole nexus of characterisation and human fear or impetus that it bears.





κλαγγηδὸν προκαθιζόντων, σμαραγεῖ δέ τε λειμών

Of course, the point of the two similes is different. Quintus stresses the scattering movement of the crowd as an immediate response to a violent attack. How this violence is perceived by the birds we feel in the contrasting description of their violated peacefulness: ἠιόεν πεδίων κάτα βοσκομένοισιν. The epithet ἠιόεις (for the uncertainty about its meaning, see LSJ s.v.) is a very uncommon word in the *Posthomerica*, occurring only at 1.283 and 5.299, whereas of the verb βόσκομαι, the participle at 5.299 is the unique example in the poem. Homer, on the other hand, stresses the birds' number and noise. However, by referring to the Homeric simile, Quintus' simile seems to share in the element of sound, too.

The crane-simile that comes after the one already discussed, is as follows:

*Posth.* 11.110      ὥς δ' ὅτε τις γεράνοισι τανυφθόγγοισι χολωθείς  
οὔρος ἀνὴρ πεδίοιο μέγ' ἀσχαλόων ἐπ' ἀρούρη  
δινήσας περὶ κρατὶ θοῶς καλὰ νεῦρα βόεια  
λᾶα βάλη κατέναντα, διασκεδάσῃ δ' ὑπὸ ροίζῳ  
ἥερι πεπταμένας δολιχὰς στίχας, αἱ δὲ φέβονται,  
ἄλλη δ' εἰς ἑτέρην εἰλεύμεναι αἴσσουσι  
κλαγγηδόν, μάλα πάγχυ πάρος κατὰ κόσμον ἰοῦσαι·

By contrast to the previous crane-simile (5.298-299), the sound here is not only an element unequivocally stressed, but also emphatically expressed with a word that is not attested before Quintus, namely τανύφθογγοι, and also with the adverb κλαγγηδόν that occurs twice in the poem and refers only to cranes (also of the Nereids at 3.590). It is true that the κλαγγή as being associated with cranes, sometimes especially or almost exclusively with them, is well-attested in tradition<sup>28</sup>. Furthermore, the κλαγγή of cranes which represent the Trojans in particular is known from the very first lines of *Iliad* 3, where when advancing in the battlefield the Trojans are thought of as cranes (cf. *Il.* 10.523: Τρώων δὲ κλαγγή τε καὶ ἄσπετος ὦρτο κυδοιμός):

*Il.* 3.1            αὐτὰρ ἐπεὶ κόσμηθεν ἄμ' ἡγεμόνεσσιν ἕκαστοι,  
Τρῶες μὲν κλαγγῇ τ' ἐνοπῇ τ' ἴσαν ὄρνιθες ὥς—  
ἥύτε περ κλαγγῇ γεράνων πέλει οὐρανόθι πρό,  
αἱ τ' ἐπεὶ οὖν χειμῶνα φύγον καὶ ἀθέσφατον ὄμβρον,  
κλαγγῇ ταί γε πέτονται ἐπ' Ὀκεανοῖο ροάων  
ἀνδράσι Πυγμαίοισι φόνον καὶ κῆρα φέρουσαι,  
ἥεραι δ' ἄρα ταί γε κακὴν ἔριδα προφέρονται—

<sup>28</sup> Ael. NA 1.44; AP 7.745.6 (of the cranes of Ibycus); Porph. *Abst.* 3.3.4; Sch. rec. Aesch. *Th.* 381 Dindorf; Sch. Opp. *H.* 3.248; Eust. on *Il.* 1.46 (I.64.21-22), on *Il.* 3.3 (I.587.16-18); cf. *Il.* 2.463: κλαγγηδόν; AP 6.109.8 = *Garland*, v. 370: κλαγεῶν [...] γεράνων (on the form κλαγ- as a correction of γλαγ- see *Garland*, n. on v. 370); cf. Nonnus *D.* 14.331-332.



By inference, the two crane-similes that describe the Trojans in the *Posthomerica* are in all probability linked to descriptions of armies as cranes in the *Iliad*.

Having referred to the depiction of the Trojans as cranes, I shall now come to the outer shell and the cries of females in despair. We saw that Quintus has used uncommon diction in the crane-similes of his male warriors; in the crane-simile of the women of Troy he furthermore uses the unique verb ἀνατρίζω, of which there is not other testimony in the *TLG*. The image of cranes as portraying noisy females, though not Homeric, features in tradition: referring to Boio<sup>29</sup> and as it seems particularly to his lost *Ornithogony*, a work on human metamorphoses into birds, Athenaeus speaks of Gerana (< γέρανος), a woman famous among the Pygmies. She did not respect the gods, and especially not Hera and Artemis, so in indignation Hera metamorphosed this arrogant woman into a bird which was destined to be hateful to the respectful Pygmies<sup>30</sup>. But the association of cranes with women is not exclusively Greek. In a myth of native Americans we hear of Cougar and his brother who live with two Crane Women. Hunting is impossible for Cougar, because the Crane Women sing and make so much noise that they frighten the game away. As a result, the brothers abandon the women and flee. According to C. Lévi-Strauss, "These noisy creatures [...] are simply inversions of Thunder in the other versions, who is also noisy but susceptible in the sense of touchy"<sup>31</sup>. Conspicuously, in the American myth cranes are not only ἡερόφωνοι (Oppian *H.* 1.621; Triph. 353), sounding through the air, but perhaps precisely what Triphiodorus calls them (v. 355): ἀπεχθέα κεκλυγυῖαι.

In the simile of the Nereids, Quintus also portrays the noisy cranes as forecasting the weather. This element is not Homeric, but there is no doubt it is common knowledge to the Greek people and, furthermore, it appears in literature since Hesiod. Remarkable is the false etymology of the word: καὶ γέρανος ὁ ὄμβρος ὑπὸ Κυρηναίων, παρὰ τὸ τὴν γῆν ραίνειν<sup>32</sup>.

As a whole, Quintus' birds describe mainly victims of the war. It is noticeable that among the sufferers who are depicted as birds there are women from both the Trojan and the Greek sides. Some of these similes, for example Deidameia as a swallow and Laocoon's wife as a nightingale, are most memorable. There is a proportionally strong presence of women also in the deer-similes which I will discuss in the following section. There, however, the timid

<sup>29</sup> On Boio (Βοῖος) see Dowden, and Schmidt.

<sup>30</sup> Athen. *Deipn.* 9.393ef. With minor changes, the same story is mentioned by Eustathius on *Il.* 23.660 (IV.809.1f.). See von Geisau; Celoria, comm. on Anton. Lib. 16; Bömer 1976, on Ov. *Met.* 6.90. See also Dasen, p. 594, and for graphical representations in art see *LIMC* VII.2, 466f.

<sup>31</sup> p. 319; see also 313f.

<sup>32</sup> *EGud.* s.v. γέρανος (p. 306.16-17 Stefanus; see parallels ad loc.). For cranes as forecasting the weather, see Ael. *NA* 1.44, 3.14, 7.7; cf. Kidd, on Aratus 1075; Gerlaud ed. 1982, on Triph. 353; Arnott, p. 132; Pollard, p. 111.

and vulnerable deer, lacking the bird's capacity to be the assailant, fits more naturally among animals that stand for characters condemned to doom or defeat.



## II.3

## The deer

In the *Posthomerica*, as in the *Iliad*, deer-examples occur in the narrative (*Posth.* 1.25, 6.140, 6.223; cf. *Il.* 1.225, 8.248, 8.249, 21.486) but the majority appears in similes having a theme other than the deer<sup>1</sup>. The actual deer-similes that Quintus has are the following two. In the first simile we hear Achilles threatening Penthesileia, while in the second one the fatally wounded Achilles is still the lion that scares the deer (= Trojans).

*Posth.* 1.585            οὐδὲ γὰρ οὐδ' αὐτός σε πατήρ ἔτι ρύσεται Ἴαρος  
                               ἐξ ἐμέθεν, τίσεις δὲ κακὸν μόρον, εὖτ' ἐν ὄρεσσι  
                               κεμμάς ὁμαρτήσασα βοοδμητῆρι λέοντι.

*Posth.* 3.170            ὥς φάτο· τοῖ δ' αἰόντες ὑπέτρεσαν, εὖτ' ἐν ὄρεσσι  
                               φθόγγον ἐριβρύχμοιο νεβροὶ τρομέωσι λέοντος  
                               δείλαιοι μέγα θῆρα πεφυζότες· ὥς ἄρα λαοὶ  
                               Τρώων ἵπποπόλων ἡδ' ἄλλοδαπῶν ἐπικούρων  
                               ὕστατίνην Ἀχιλλῆος ὑποτρομέεσκον ὁμοκλήν  
                               ἐλπόμενοί μιν ἔτ' ἔμμεν ἀνούτατον.

It is apparent that Quintus does not have very brief deer-similes as Homer does in order to comment on fear (*Il.* 21.29 and 22.1)<sup>2</sup>.

Quintus' mentioning of the timidity of the deer, then, is not new. Writers from Aristotle to ancient scholiasts and from Plutarch to Oppian have often dealt with the theme. The deer is also, like the hare, proverbial for its compensatory swiftness. Dio Chrysostom expresses this nicely in his *Or.* 9.16, after Diogenes has defined the deer and the hare as the swiftest and most timid animals: οὐκ οἶσθα, ἔφη, ὅτι τὸ τάχος δειλίας σημεῖόν ἐστι; τοῖς γὰρ αὐτοῖς ζώοις συμβέβηκε ταχίστοις τε εἶναι καὶ ἀνανδροτάτοις. In a similar frame of thought, Galen concentrates on the defencelessness of the animals: "since the deer and hare are timid animals, their bodies are fleet, but entirely unarmed and defenseless; for swiftness, I think, befits the timid and weapons are for the brave, and so Nature did not arm the one at all or strip naked the other"<sup>3</sup>.

It is therefore to be expected that Quintus' epithets for the deer cover these two features: timidity and speed. The only epithet he uses of a deer in a deer-simile is δείλαιος (3.172; also of a dove at *Posth.* 12.18). Quintus' unit δείλαιος

<sup>1</sup> *Posth.* 1.616; 2.299, 371; 4.221; 6.612; 8.178, 363; 9.253. Cf. *Il.* 3.24; 10.361; 11.113, 475; 15.271, 579; 16.158, 757; 22.189.

<sup>2</sup> More deer-similes in *Il.* 4.243-245, 13.102-104, 22.189-192.

<sup>3</sup> *De usu partium* I, 2, trans. by May; cf. Hesych. s.v. τρήρων: δειλὸν γὰρ τὸ ζῷον, καὶ ταχύ.

νεβρός is not attested elsewhere. Δείλαιος is the lengthened form of δειλός, and is frequently used of persons (so in LSJ); I think that in this light (owing to the human characteristics of the animals in the fable) we must see the several examples of δείλαιος in Aesopic speeches (*Aesopica* 25, 74, 86, 128, 131). The significance of δείλαιος is closer to the notion of “wretched, sorry, paltry, miserable”, a notion seen in δειλός as early as Homer. Though the epithet δείλαιος does not occur in Homer, the phrase δείλαιοι [...] πεφυζότες (*Posth.* 3.172) seems close to the Iliadic terms φυζακινῆς (13.102) and πεφυζότες (22.1), both of which refer to deer. Quintus finds the “δείλαιος deer” in the post-Homeric tradition, though, where δείλαιος or δειλός describing animals are not scarce<sup>4</sup>. The most remarkable example is found in the *Anthology*: δειματόεις ἐλάφων κεραὸς λόχος, [...] δείλαιαι (*AP* 9.244.1-3); cf. δειλότεροι κεμάδος (*App. Anth.* 5.25.2 Cougny).

More epithets for the deer occur outside deer-similes. The quite general term ἀγροτέρα<sup>5</sup>, which describes the κεμμάς at *Posth.* 6.612, is the only example of the epithet in the poem and it is worth mentioning that no earlier examples of the unit ἀγροτέρα κεμμάς exist. Yet the two words — though not connected — occur in close proximity in Apollonius' *Argonautica* 2.696-697: ἢ κεμάδων ἢ ἀγροτέρων ἐσίδοιεν / αἰγῶν, while the epithet is applied to the ἔλαφος by Homer (*Il.* 21.486 and *Od.* 6.133) and [Hesiod] (*Scut.* 407). The word ἀγροτέρα also occurs in proximity with a compound of ἔλαφος in Athenaeus: ἐλαφηβόλον τ' ἀγροτέραν / Ἄρτεμιν<sup>6</sup>.

Apart from δείλαιος and ἀγρότερος that we have discussed, the epithets broadly used by Quintus, as by Homer, signify speed. Of the Homeric epithets of speed it is only ὠκύς that Quintus uses (2.376; cf. *Od.* 6.104: ὠκείης ἐλάφοισι)<sup>7</sup>. The only epithet of speed in an Iliadic deer-simile (11.113: ἐλάφοιο ταχείης), used also of other animals by Homer<sup>8</sup>, occurs only twice and never of an animal in the *Posthomeric*. Quintus, instead, uses a variety of epithets signifying speed. His ἔλαφος is κραιπνή (*Posth.* 2.371), and this is a unit not attested elsewhere in ancient Greek literature. Κραιπνός is not used of an animal in Homer or the *Homeric Hymns*, but it is so used in Oppian's *Halieutica* (1.182, 2.73, 2.389). In [Oppian's] *Cynegetica* we read the following verses on how deer mate:

C. 2.198 οὗτ' ἄρα κεκλιμένοι χθαμαλοῖσιν ἐπ' ἄνθεσι ποίης

<sup>4</sup> For δείλαιος applied to animals: Theocr. *Id.* 4.13, 14; Ael. *NA* 1.30, 1.39, 4.45; for δειλός used of animals: Arist. *HA* 488b15, *PA* 667a20f.

<sup>5</sup> See Chantraine, pp. 36-37.

<sup>6</sup> *Deipn.* 15.694d = *fr.* 886.3-4 *PMG*. On Artemis ἀγροτέρη, see Chantraine, p. 37.

<sup>7</sup> Cf. A.R. 3.879: ὠκείαις κεμάδεσσι; [Opp.] C. 2.176: ὠκυπόδων ἐλάφων.

<sup>8</sup> Cf. *Il.* 8.248: ἐλάφοιο ταχείης, *Od.* 13.436: ταχείης [...] ἐλάφοιο. Also of dogs, horses (cf. ταχύπωλοι) and birds. See Tebben 1994 and 1998, s.v.



θηλυτέραις ἐλάφοισιν ὁμιλαδὸν εὐνάζονται,  
ἀλλὰ ποσὶ κραιπνοῖσι θεῶν ἐκίχανε θέουσας·

This passage can help our discussion, because it shows a definite link between the two words: the terms ἐλά<sup>(3)</sup>—φοισιν and κραι<sup>(3)</sup>—πνοῖσι not only occur in the same context, but [Oppian] gives them the same metrical position as well, so underlining their internal rhyme (-οισι(ν)). Cf. *AP* 15.27.15: πᾶσαι [sc. νεβροί] κραιπνοῖς [...] ἰέμεναι ποσί. At *Posth.* 2.376 the κεμμάς is also ὠκεῖα, so forming a combination of words that is very uncommon in tradition. With the epithet in the superlative degree, the deer occurs in *fr.* 940 *PMG*: κεμμάς / δραμεῖν μέν, ὠκίστη, θυέλλης δίκην (also quoted in Aelian *NA* 14.14). The unit also occurs in *A.R.* 3.879: ὠκείαις κεμάδεσσι. In general, the epithet is more often used of the ἔλαφος, and as regards animals in general, it is mostly used of horses<sup>9</sup>.

Quintus' κεμμάς is also θοή (6.140, 223). This unit is attested elsewhere only once, in Babrius (cited in *Suda* s.v. φηλοῦν): ἐν μύθοις· κέρδεσι φηλωθεῖσα θοή κεμμάς. The broadening of the Homeric word's semantic field (Homer almost exclusively uses it of ships and to a smaller extent of the night) and its association with animals had already taken place in epic poetry before Quintus and there are several examples of the epithet describing the ἔλαφος in particular<sup>10</sup>.

On the other hand, the Iliadic deer is κεραός four out of seven times in non deer-similes. Such epithets of outward appearance of the deer are totally absent in Quintus, while not only Homer but also the Oppians have them extensively<sup>11</sup>. In fact, epithets referring to the deer's antlers can do more than describe appearance. They can ideally give an ironic shade in the context, because of the ineffectiveness of the antlers in case of danger, a problem considered in Libanius and in the fable<sup>12</sup>. Analogously, the epithets which signify swiftness are not a mere reference to the conventional swiftness of the deer. They can provide the irony that even the exceptionally swift animals do not escape death from either man or animals of prey (see *Posth.* 2.371f.)<sup>13</sup>. It is worth referring to *Posth.* 6.223-224 where the epithet θοή seems to be more than conventional. The phrase

<sup>9</sup> Of the deer, cf. *Od.* 6.104, cited in Chariton 6.4.6 and in Ael. *NA* 3.27 (cf. 4.21[30]; 4.52[28-30]); *AP* 9.311.1; Luc. *Philops.* 7. Of horses: see Tebben 1994 and 1998, s.v.; cf. *h.Ap.* 262; Call. *Del.* 169 (see Mineur on Call. *Del.* 169); Theoc. 16.46. Cf. ὠκύποδες ἵπποι: Tebben 1994 and 1998, s.v.; *h.Ap.* 265, 270-271, *h.Hom.* 28.14; *A.R.* 1.147, 3.1235.

<sup>10</sup> Of animals: *A.R.* 3.1318, 1373; 4.86, 1604, 1666; Theoc. 2.49, 25.134; Nic. *Alex.* 166. Of the ἔλαφος in particular: *AP* 5.19.6, 7.247.4 (cited in Plut. *Flam.* 9.2); Theoc. 30.18. Cf. *Or. Sib.* 1.13.167.

<sup>11</sup> See κεραόν in *Il.* 3.24, 11.475, 15.271, 16.158. Cf. *Od.* 10.158: ὑψίκερων; [Opp.] *C.* 1.191: τανυκραίροισιν, 1.307: στικτοπόδεσς, 2.13: στικτῶν, 2.405: τανυκραίροις, 3.88: εὐκεράοις; Opp. *H.* 2.290: βριθόκερως; Pindar *Ol.* 3.29: χρυσόκερων; *AP* 6.231.8: χρυσόκερων; 9.603.4: καλλίκερων. Cf. *Or. Sib.* 1.13.167: εὐκεράωτ' (see Geffcken ed. 1902, app. cr.).

<sup>12</sup> Lib. *Prog.* 8.8.9; Babrius 156<sup>b</sup> Crusius; *Aesopica* 74 (cf. 351).

<sup>13</sup> On the deer's swiftness, see Arist. *PA* 663a8f. On the vanity of its swiftness, see *Aesopica* 74, 351.



θοή πόδας in that particular context can specify the way in which (cf. 1.400: ἐν ποσὶν ἡμάλδυνεν) and also the speed at which the deer destroys. Thus, the reader of the *Posthomerica* must allow for a possibly ironic or at least complex character to the deer's epithets, whenever he feels that their tone — with the exception of δείλαιος — is not in accordance with the role of the animal as a defenceless prey. True, we find this accordance in Nic. *Ther.* 101: νεοσφαγέος ἐλάφοιο. Out of eight examples, this is the only time Nicander gives the deer a participle, not even an epithet. We must note, however, the peculiarity of this context: Nicander needs a freshly killed deer in his recipe for an ἀλεξητήριον ἄταις (*Ther.* 100).

As expected, the deer in the *Posthomerica* nearly always takes up the role of the victim, the aggressor being either the man or another animal. The deer on the armour of Eurypylus is the only exception to the idea of the fragile and threatened deer. Nevertheless, this κεμμάς belongs to the description of the labours of Heracles and as a result it is destined to be beaten:

*Posth.* 6.223      κεμμάς δ' εὖ ἥσκητο θοή πόδας, ἥ τ' ἀλεγεινῶν  
                          ἀμφιπερικτιόνων μέγ' ἐσίνετο πᾶσαν ἀλώην·  
                          καὶ τὴν μὲν χρυσέοιο κεράατος ὄβριμος ἥρως  
                          ἄμπεχεν οὐλομένοιο πυρὸς πνείουσαν αὐτμήν.

This pictorial image has affinities to the calf-simile that depicts Penthesileia in Book 1:

*Posth.* 1.396      ὥς δ' ὀπόθ' ἐρσήεντος ἔσω κήποιο θοροῦσα  
                          ποίης ἐλδομένη θυμηδέος εἴαρι πόρτις,  
                          **άνέρος οὐ παρεόντος**, ἐπέσσεται ἄλλοθεν ἄλλη  
                          **σινομένη φυτὰ πάντα** νέον μάλα τηλεθόωντα,  
                          καὶ τὰ μὲν ἄρ κατέδαψε, τὰ δ' ἐν ποσὶν ἡμάλδυνεν·

Quintus employs the verb σίνομαι only in these two similes. However, the association between them is more extensive than that. A whole part of the deer-simile resembles 1.398-399 (see bold type above). What is more interesting, the κεμμάς of 6.223-224, as the πόρτις of 1.396-400, is one of the animals supposed to be weak and easily threatened, and least expected to do any sort of harm. In both examples Quintus belies the reader's expectations.

Having discussed the exceptional simile of the destructive deer, let us now see the rule: the deer as a victim. While in similes as a whole the enemy of the deer is the hunter (1.615-618, 2.371-376), the dog (6.611-612, 8.363-364) and, when the deer is already dead, the beast (4.220-223, 8.175-180), in the deer-similes proper the deer is threatened by the lion<sup>14</sup>, which in both cases represents Achilles (1.586-587, 3.170-172). The lion appears in the same simile with the

<sup>14</sup> For a figure of a lion attacking a deer, see Richter, Plate VII, fig. 21.



deer also at 2.298-300 and 9.253. Whenever the lion occurs in a simile together with the deer, Quintus gives the account of a deer — alive or even dead — facing a direct and/or having suffered a realised threat from a lion:

*Posth.*

- 1.587 κεμμάς ὀμαρτήσασα βοοδμητῆρι λέοντι  
 3.171 φθόγγον ἐριβρύχμοιο νεβροὶ τρομέωσι λέοντος  
 9.253 ὥς εἰπὼν οἶμησε, λέων ὥς ἄντ' ἐλάφοιο  
 2.298 ἄτε θῶε / ἀμφ' ἔλαφον βεβαῶτα μέγαν φοβέοντο λέοντα

*Deer and lions occurring together in Posthomeric similes.*

There is a remarkable difference in the way Homer describes the relationship between the lion and the deer as aggressor and victim. His accounts resemble Quintus' 2.298-299. In the *Iliad* the lion finds the young of the deer in its own lair and kills them (11.113-119; cf. *Od.* 4.335-339, 17.126-130); it eats a deer which is already killed (3.23-26), to which the ancient scholiast reacts: σῶμα μὲν Ὅμηρος ἐπὶ νεκροῦ, οἱ δὲ ἄλλοι καὶ ἐπὶ ζώντων [...] νεκροῦ γάρ φασι σώματος μὴ ἄπτεσθαι λέοντα (Sch. *Il.* 3.23); it eats a deer which is killed by a hunter and desired by jackals (11.474-481; cf. 13.102-104, where the dead deer feeds jackals, wolves (cf. 16.156-163) and leopards); it seems likely to eat the deer after it has put hunters and hounds off the game (15.271-276; cf. the hunting similes at 10.360-362, 15.579-581, 22.189-192); it fights against other lions for a deer already killed (16.756-758). In the Iliadic examples there are certain elements that reduce the lion's success. The fact that in several cases the deer is being hunted by hounds and men — correspondingly, the lion's presence and intervention reduces the man's pre-eminence and his successful hunt — or it has already been killed, as well as the fact that the lion finds its victims unexpectedly<sup>15</sup> and/or effortlessly in its own place, are elements that render the lion a background threat for the deer. There is no encounter so direct as seen in the *Posthomeric*. Of course, the deer's death in these Homeric passages does reflect its helplessness but does not show the animal fighting for life. It is not surprising, then, that the Homeric Scholia do not associate the deer's death with its fragile nature and its role as a prey in animal-similes. Only once such a point seems to be suggested: οὐ δειλὸς ὁ Ὀδυσσεύς, ὅτι ἐλάφῳ εἴκασται· οὐ γὰρ ἰσχύος δηλωτικὸν τὸ τῆς παραβολῆς, ἀλλὰ τῶν ὁμοίων παθημάτων. θανούσῃ δὲ αὐτὸν ἐλάφῳ εἰκάζει, ἵνα αὐξήσῃ τὸν κίνδυνον (Sch. *Il.* 11.475a). Quintus writes of dead deer, too, but his

<sup>15</sup> Cf. *Aesopica* 347 (Babrius 105).

defenceless deer, when still alive and anxious, is a more powerful and pathetic image.

I will now show the special relationship among some dispersed deer-images in the *Posthomerica*. There are two sequences of this sort, the first of which refers to Penthesileia. The deer occurs thrice in Book 1, always related to her. As early as *Posth.* 1.25 Quintus mentions the deer that the Amazon failed to kill, namely the deer instead of which Hippolyte was killed by accident. When later Penthesileia faces Achilles, he visualises their confrontation by comparing her to a deer encountering a lion:

*Posth.* 1.585            οὐδὲ γὰρ οὐδ' αὐτός σε πατήρ ἔτι ρύσεται ἼΑρης  
                               ἐξ ἐμέθεν, τίσεις δὲ κακὸν μόρον, εὖτ' ἐν ὄρεσσι  
                               κεμμάς ὁμαρτήσασα βοοδμητῆρι λέοντι.

We notice the similarity between this image and that of Achilles' son and Deiphobus at *Posth.* 9.253: ὥς εἰπὼν οἴμησε, λέων ὥς ἄντ' ἐλάφοιο. In Book 1 now, between the deer that Penthesileia failed to hit and the deer that stands for herself, there is a fine reversal of roles. Ironically, Penthesileia the lioness (1.315) and the deer-huntress is now threatened as a deer by the lion-Achilles. However, we can see the relationship between the Amazon and the deer as complete only when the narrator — in a simile that corroborates what Achilles foretold above — describes how Achilles injured her fatally:

*Posth.* 1.615            ἢ ὥς τις στονόεντα βαλὼν ἐν ὄρεσιν ἄκοντα  
                               θηρητῆρ ἐλάφοιο μέσσην διὰ νηδύα κέρση  
                               ἐσσυμένως

The theme occurs again at 2.371-376, where Memnon is the θηρητῆρ and the Achaeans are the deer. It is worth comparing the ἐν ὄρεσιν ἄκοντα / θηρητῆρ ἐλάφοιο (1.615-616) to the ἐλάφοισι / θηρητῆρ ἐν ὄρεσσι (2.371-372), and to the ὑπ' ἄκοντι at the end of verse 2.375. This correspondence of similes is an aspect of the strong link between the first two Books. Thus, at the verses I have just cited above (1.615-617) the poet-narrator repeats, after Achilles, the image of the deer for Penthesileia. From an aggressor of deer, then, she turns out to be a deer herself in her encounter with Achilles, exactly as Achilles threatens and as the narrator confirms.

Yet in the relationship of the Amazon with the deer and deer-hunting there is an additional element of importance: it is Penthesileia's comparisons to Artemis, which are the only instances where the goddess is mentioned in the poem. According to I. Calero Secall, Quintus mentions Artemis only in order to praise the cynegetical qualities of Penthesileia<sup>16</sup>. Yet we should not disregard the

<sup>16</sup> 1994, 96. On the metronymic Λητώις applied to Artemis in 1.366, see Calero Secall 1993, 145 (on the epithet κλυτή in the same verse, see p. 138); Campbell 1983, 56.



aspect of virginity in this parallelism of huntresses. Quintus' account of Penthesileia's relationship to deer-hunting is complete only when he compares Penthesileia lying dead to the sleeping goddess of hunting<sup>17</sup> — a comparison appropriate for an Amazon Queen, after all:

*Posth.* 1.663            κεῖτο γὰρ ἐν τεύχεσσι κατὰ χθονὸς ἡύτ' ἀτειρῆς  
                              "Ἄρτεμις ὑπνώουσα Διὸς τέκος, εὖτε κάμησι  
                              γυῖα κατ' οὔρεα μακρὰ θοοὺς βάλλουσα λέοντας·

This is the last extended simile for Penthesileia in Book 1, though not her last simile — the Trojans will soon mourn for her as for a dear daughter: Τρῶες δ' ὥς τε θύγατρα φίλην περικωκύσαντες (1.800). The Amazon Queen's arrival in Troy originates in the sad hunting event of the missed deer and the death of her sister. In her death, Penthesileia is ironically seen as another Artemis resting after a successful hunting event. After the successive reversal of roles from a huntress to game, and back to a huntress, the circle of Penthesileia's presence in Troy is here complete: the tireless (ἀτειρῆς) huntress is now literally exhausted (κάμησι)<sup>18</sup>. The deer-image haunts the Amazon's life as an Ἀδράστεια of some sort. It is interesting for our discussion of Penthesileia as a deer and as Artemis that in addition to Artemis' association with the deer<sup>19</sup>, the goddess' actual transformation into a deer is attested in tradition: Ἴφιμεδείας δὲ καὶ Ἀλωέως γεγόνασι παῖδες Ὠτος καὶ Ἐφιάλτης. οὗτοι δὲ ἀσεβῶς διετέθησαν περὶ τὴν Ἄρτεμιν, καὶ ποτε εἰς ἔλαφον ἑαυτὴν ἢ θεὸς μεταποιήσασα θηρεύουσιν αὐτοῖς κατὰ τὴν Νάξον ἐν μέσῳ ὥφθη. οἱ δὲ κατατοξεύειν τὴν ἔλαφον ὑπολαμβάνοντες ἔλαθον ἀλλήλους τιτρώσκοντες (Sch. Pi. *P.* 4.156a Drachmann)<sup>20</sup>.

To summarise what I have discussed above, I show the association of Penthesileia with the deer in Book 1 in the table below:

25	Penthesileia = the huntress (unsuccessful hunting of a deer)
366	Penthesileia = Artemis
587	(Achilles speaking) Penthesileia = a deer killed by a lion
616	(narrator speaking) Penthesileia = a deer

<sup>17</sup> Sourvinou-Inwood 1981, 19: "Sleep may appear to us a natural metaphor for death, but Homer only uses it once (*Il.* 11.241)."  
<sup>18</sup> Note the ironic juxtaposition of the two words at the end of *Posth.* 1.663 and 664. This is a point that M. Campbell first brought to my attention.  
<sup>19</sup> See, e.g., Hunter 1989, on A.R. 3.879.  
<sup>20</sup> Drachmann gives parallels ad. loc.

663-665	Penthesileia = Artemis the huntress (successful hunting of lions)
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*Penthesileia and the deer in Posthomerica 1.*

This association of Penthesileia with Artemis and the deer has another very refined characteristic. The image of the Amazon Queen followed by the Amazons at the beginning of Book 1 could have evoked the traditional comparison of a maiden and her handmaidens to Artemis and the attendant Nymphs. Being the Amazon Queen and as a result especially linked to Artemis, Penthesileia would have been, I believe, a better candidate for such a comparison than Homer's Nausicaa (*Od.* 6.102-108) or Apollonius' Medea (*Arg.* 3.876-884)<sup>21</sup>. Instead, Quintus leaves the simile of Artemis for the solitary end of Penthesileia, while at the early stage in Book 1 he prefers to compare her to Selene among the stars and to Eos among the Horae who accompany her:

*Posth.* 1.36            ἄλλ' ἄρα πασάων μέγ' ὑπείρεχε Πενθεσίλεια.  
                               ὥς δ' ὅτ' ἄν' οὐρανὸν εὐρὺν ἐν ἄστρασι διὰ σελήνῃ  
                               ἐκπρέπει ἐν πάντεσσιν ἀριζήλῃ γεγαυῖα,  
                               αἰθέρος ἀμφираγέντος ὑπὸ νεφέων ἐριδούπων,  
                               εὖτ' ἀνέμων εὐδῆσι μένος μέγα λάβρον ἀέντων·  
                               ὥς ἢ γ' ἐν πάσῃσι μετέπρεπεν ἐσσυμένῃσιν.

*Posth.* 1.48            οἷη δ' ἀκαμάτοιο κατέρχεται Οὐλύμποιο  
                               Ἥως μαρμαρέοισιν ἀγαλλομένη φρένας ἵπποις  
                               Ὠράων μετ' ἐνπλοκάμων, μετὰ δέ σφισι πάσαις  
                               ἐκπρέπει ἀγλαὸν εἶδος ἀμωμήτοις περ ἐούσαις·  
                               τοίη Πενθεσίλεια μόλεν ποτὶ Τρώιον ἄστρῳ  
                               ἔξοχος ἐν πάσῃσιν Ἀμαζόσιν.

Comparisons of a woman's beauty to a heavenly body are not scarce. The reader can easily recall Sappho's simile of the Moon, which depicts the excellence of a girl in *fr.* 96.6-8 Voigt. It is the same line from Sappho's verses ὥς ποτ' ἀελίῳ / δύντος ἀ βροδοδάκτυλος <σελάννα> (*fr.* 96.7-8) to Musaeus' account of Hero's gleaming face, οἷά τε λευκοπάρῃος ἐπαντέλλουσα σελήνῃ (57, Kost ed. 1971), and hence to Quintus' comparisons of Penthesileia to Selene and elsewhere in Greek poetry<sup>22</sup>. Penthesileia's comparison to Eos (*Posth.* 1.48f.) is of a quite

<sup>21</sup> On Nausicaa as Artemis, see Garvie, on *Od.* 6.102-9; Heubeck et al., on *Od.* 6.109. On the similes of Medea and Nausicaa compared, see Campbell 1983, on A.R. 3.869f.; Hunter 1989, on A.R. 3.876-86, where he also discusses Medea as Artemis.

<sup>22</sup> See Kost, on Musae. 57; Gerlaud, on Triph. 514-521 (ed. 1982, pp. 150-151). Of the thematic parallels that Gerlaud cites, light expresses not only beauty but also eroticism in two similes of the Moon: at *h. Ven.* 89 (v. 91: Ἀγχίστην δ' ἔρος εἶλεν) and at Nonnus *D.* 38.122-124, where Clymene



Hellenistic flavour. In the *Iliad* Homer mentions her only in association with the coming of the new day and does not give her more than a couple of verses. Calero Secall (1994, 93) points out this difference between Homer and Quintus, and notes that Eos' activity in Homer is an exclusively cosmic one.

However, artfully and ironically enough, both the point and the diction of the Posthomeric similes allude to the tradition that Quintus refused to imitate, Homer in particular. So, *Posth.* 1.48 ≈ *Od.* 6.102: οἷη δ' Ἄρτεμις εἴσι κατ' οὖρεος<sup>23</sup>; *Posth.* 1.49 ≈ *Od.* 6.104: τερπομένη κάπροισι καὶ ὠκείης ἐλάφοισι; *Posth.* 1.53 ≈ *Od.* 6.108: ῥεῖα δ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι; *Posth.* 1.38 and 41 ≈ *Od.* 6.109: ὥς ἢ γ' ἀμφιπόλοισι μετέπρεπε. Vian (on *Posth.* 1.48-53) points out this allusion but the general nature of his notes does not encourage him to comment on its significance: "Les v. 48-53 sont une transposition de ζ 102-109". The traditional epithet ἐνπλόκαμος at *Posth.* 1.50 is also of conscious Homeric flavour. Quintus shows his innovative attitude elsewhere by granting the Horae the form πολυαλδής which is a *hapax legomenon* (2.658)<sup>24</sup>. The traditional diction adopted by Quintus is intended to underline his conscious and creative distance from his models. That is, the poet alludes to the well-known similes, only to make his own difference from them manifest.

The second pair of dispersed deer-similes is particularly related to attacks prompted by Eurypylus and Neoptolemus in Books 6 and 8. The deer, which is not the main theme of the similes, is again seen as a victim. As in the sequence of similes for Penthesileia above, a reversal of roles takes place here. So, in the first simile the Trojans chase the Achaeans in the way dogs chase deer:

*Posth.* 6.611                      τοὶ δ' ἐφέποντο κύνες ὥς ἀργιόδοντες  
κεμμάσιν ἀγροτέρησι κατ' ἄγκεα μακρὰ καὶ ὕλην.

In the second simile the roles are reversed: the Achaeans are the “dogs” that ἔποντο the Trojans like

*Posth.* 8.363 κεμάδεσιν  
 ὀτρηροὶ κατ' ὄρεσφι κύνες λεληημένοι ἄγρης·

It is noteworthy that the first simile describes the reaction of the Trojans to the exhortation of Eurypylus which is cited just before the simile (6.602-608). Respectively, the second simile describes the response of the Achaeans to their encouragement from Neoptolemus. This encouragement took place before the action described in the simile, but it is mentioned exactly after the simile, in the

is viewed and desired by Helios. The light-imagery in the latter passage (*D.* 38.113f.) contains both fire reflecting erotic passion, and moonlight describing beauty that evokes eros.

<sup>23</sup> Garvie, on *Od.* 6.102-4: "this rather unusual way of introducing a simile". Cf. the use of οἶος in similes about deities or mythological beings at *Posth.* 2.208; 3.392; 5.641, 644; 9.218.

<sup>24</sup> See Calero Secall 1992 (Ep. Fem.), 45; 1993, 135, 135 n. 15; 145.

apodosis (8.365-367). The only deer to occur between the aforementioned pair of similes is again related, in the most direct way this time, to Eurypylus and Neoptolemus who are likened to θῆρες, which

*Posth.* 8.178            [...] ἐλάφοιο περὶ κταμένου πονέωνται

The structure of the overall picture is given in the table below:

6.602-608	Eurypylus encourages the Trojans
6.611-612	the Trojans against the Achaeans = dogs against deer (κεμμάς)
8.175-180	Eurypylus and Neoptolemus fight like beasts over a deer (ἔλαφος)
8.363-364	the Achaeans against the Trojans = dogs against deer (κεμμάς)
8.365-367	Neoptolemus encourages the Achaeans

*The deer in relation to Eurypylus and Neoptolemus in Posthomerica 6-8.*

In addition, the deer took the most beneficial role of nourishing Eurypylus' father Telephus (6.140) and it is also depicted on his armour in the most destructive role that this animal has in the poem (6.223-224). This antithetical pair of the beneficial and destructive deer is further linked to the noun-epithet unit, which occurs only in 6.140 (θοή [...] κεμμάς) and 223 (κεμμάς [...] θοή).

Thus, we have seen that the deer in Book 1 is associated with Penthesileia and her destiny in Troy, while the deer in Books 6 to 8 is related to the most important characters in these Books, namely Eurypylus and Neoptolemus. While in Book 1 the deer is an integral element in a nexus of death, in Books 6 to 8 it is associated with the fragility of the Trojan success. Neoptolemus kills the hope that Eurypylus inspires, as Achilles killed the hope inspired by Penthesileia.



## II.4

## The swine (σῦς, ὅ / κάπρος, ὅ)

I will discuss the swine irrespectively of its wildness because Quintus' similes of wild and domestic swine are interwoven. The “swine” has various metrical positions. Yet it is apparent that compared to the domestic “swine”, the wild “swine” is generally placed earlier in the hexameter. An obvious reason for this is that the formulaic phrase “either a swine or x”, which refers to wild swine, occurs at the very beginning of the verse. In the *Iliad*, the majority of the examples occurs in the first half of the line.

Quintus describes the wild swine with epithets that he either uses sparingly or has never used to describe an animal before: ὄβριμος, ἀκάματος (cf. *Il.* 16.823: ἀκάμας), ἄγριος (cf. *Il.* 8.338, 9.539), and ἀργιόδους (cf. *Il.* 9.539)<sup>1</sup>. The last of these epithets is repeated for a domestic swine at *Posth.* 14.33 (also of a dog in a simile at 6.611) and seems to be typical of the swine, whose teeth are often described (see p. 158 below). As to the epithets ὄβριμος and ἀκάματος (which he employs many times), this is the only time Quintus uses them of an animal. Of the very few examples of ἄγριος in the *Posthomerica*, only two examples describe an animal: a wild swine (6.396) and a goat (11.484), both in similes, the former being in the same metrical position as in *Il.* 8.338 and 9.539: (4—)ἄγριος. Quintus also uses the expression θῆρες κρατεροί to refer to swine and lions at 6.535.

A thing that cannot be accidental is that — with the exception of the swine in the cage, which represent the Atreidae (6.532-536) — the swine, wild or domestic, describes the Trojans. What I suggest is that the image of both wild and domestic swine in the *Posthomerica* traces the sad lot of the Trojans and their course from resistance to doom. In the *Iliad*, on the contrary, ten out of thirteen swine represent Greeks, while the Trojans are just the exception: *Il.* 7.256-257 (Aias and Hector), 12.41-48 (Hector), 17.21-22 (Panthus' sons). Of course, there is a contrast between the more than ten “boars” in the *Iliad* and the two “boars” in the *Posthomerica* (2.249, 6.396). The primary function of the swine to depict quite strictly the course of the Trojans to destruction prevents Quintus from thinking of them as valiant boars. Vice-versa, the swine in the *Posthomerica* is suitable for representing the Trojans because it is a brave and resisting animal, but certainly not to the degree it is in Homer, and not as effectively, save for 2.575f.

Expressive of this are the verbal forms that Quintus uses for the swine: κτείνοντ' (3.277); μαίνειτ' (6.397); [sc. στραφῶντ'] (6.532), δαρδάπτουσιν (6.536); [sc. φοβεύμενοι] (8.238); ἀποσσεύησι, τοῦ δ' ἵσταται ἄσπετος ὀρμή, οὔτε [...] μεμαῶτος, θήγει [...] ὀδόντας (9.240f.); ἐκτείνοντο (13.129);

<sup>1</sup> See Vian and Battegay, s.vv.

περιτρίζουσι (14.36). In the Iliadic swine-similes, apart from verbs that signify defence there are verbs that express more vigorous and effective motion than in the *Posthomerica* (*Il.* 11.325): μέγα φρονέοντε πέσητον; (12.42f.) στρέφεται σθένει βλεμεαίνων, οὐ [...] ταρβεῖ, οὐδὲ φοβεῖται, [...] στρέφεται [...] πειρητίζων; (17.283) ῥηιδίως ἐκέδασσεν ἐλιζάμενος. By contrast, Quintus' verb δαρδάπτουσιν is the one that visualises threat most powerfully. The verb appears in an exceptional simile: the animals are not set in their natural environment but kept in a cage and thus threat is undermined. In general, the role of the swine in the *Posthomerica* (as in the *Iliad*)<sup>2</sup> is quite delicate: it is neither the first to attack nor a victim. The verbs express defence and brave resistance. Whether it faces hunters (2.282f., 6.396f.) or other wild animals (9.240f.), the difficult position of the swine does not enable it to be particularly threatening.

As one of the ways to visualise the Trojans' course towards doom, Quintus creates an effective interaction between narrative content and form: he arranges the swine imagery in groups which form a striking pattern of shells and pairs of similes.

<i>Instances of the "swine"</i>	<i>Posthomerica</i>
<b>A<sub>1</sub>: ring composition I (swine or bear)</b>	<b>2.575-579</b>
<b>B: similes of hunting in Book 2: Memnon</b>	2.248-250, 2.282-286, 2.575-579
<b>C<sub>1</sub>: ring composition II (slaughtered swine)</b>	<b>3.276</b>
<b>D: first pair of similes: Eurypylus</b>	6.396-398, 6.532-536
<b>E: second pair of similes: the Trojans</b>	8.238, 9.240-244
<b>C<sub>2</sub>: ring composition II (slaughtered swine)</b>	<b>13.127</b>
<b>F<sub>1</sub>+F<sub>2</sub>: similes of the female</b>	14.33-36, 14.317-319
<b>A<sub>2</sub>: ring composition I (swine or bear)</b>	<b>14.317-319</b>

*The succession of swine-images in the Posthomerica.*

We observe that the second and the very last swine instances in the *Posthomerica* (A<sub>1</sub>+A<sub>2</sub>) are thematically linked and form an outer shell that constitutes both a frame and an integral part in the succession of images. The second step (B) in this succession of images is the similes of hunting in Book 2; the role of the swine is very important here. I will endeavour to show that there seems to be a relationship among these similes of hunting, and I will also point out the way in which

<sup>2</sup> See Schnapp-Gourbeillon 1981, p. 49.



Memnon is associated with them. This scheme is followed by a ring composition which delineates the Trojans' death ( $C_1+C_2$ ). The ring encircles two pairs of swine-similes which depict the misfortune of Eurypylus in the war (D) and that of the Trojans after Eurypylus' death (E). Next, the swine-similes applied to female Trojans bring the scheme of doom to a climax ( $F_1+F_2$ ). The capital letters in the discussion that follows refer to the table above.

(B) Seen as a succession of images, the first three “swine” in the *Posthomerica* form an ascending scale of the animal's resistance. All three examples come from non swine-similes of Book 2. First, a lion attacks a boar, of which we read: καπρίῳ, ὅς ῥα καὶ αὐτὸς ἐναντίον οἶδε μάχεσθαι (249). In the second image, which is one of hunting, the swine realises the aforementioned potential for resistance: ὁ δ' ἀμφοτέροις ἐπορούσας / θυμῷ μαιμώνωντι βίην ἀπαμύνεται ἀνδρῶν (285-286). The third image takes the potential of the swine even further and speaks of a swine which has killed a hunter: ἀγρευτῆρος ἐνὶ ξυλόχοισι δαμέντος / ἥ συὸς ἢ ἐλέοντος ὑπὸ βλοσυρῇσι γένυσσι (575-576).

Now, the first hunting-simile in Book 2 describes Thrasymedes and Phereus dashing against Memnon:

*Posth.* 2.281 Μέμνονος ὠρμήθησαν ἀν' αἱματόεντα κυδοιμόν.  
ὥς δ' ὅταν ἀγρευτῆρες ἀνὰ πτύχας ὑληέσσας  
οὔρεος ἡλιβάτοιο λιλαιόμενοι μέγα θήρης  
ἥ συὸς ἢ ἄρκτοιο καταντίον αἴσσωσι  
κτεινέμεναι μεμαῶτες, ὁ δ' ἀμφοτέροις ἐπορούσας  
θυμῷ μαιμώνωντι βίην ἀπαμύνεται ἀνδρῶν·  
ὥς τότε <μὲν> Μέμνων φρόνεεν μέγα· τοὶ δέ οἱ ἄγχι  
ἤλυθον, ἀλλὰ μιν οὔ τι <κατα>κτανέειν ἐδύναντο

Memnon takes up the role of the hunter in the next simile:

*Posth.* 2.371 ὥς δ' ὅτε τις κραιπνῇσιν ἐπιβρίσας ἐλάφοισι  
θηρητῆρ ἐν ὄρεσσι λίνων ἔντοσθεν ἐρεμνῶν  
ἱλαδὸν ἀγρομένησιν ἐς ὑστάτ<ι>ον δόλον ἄγρης  
αἰζηῶν ἰότητι, κύνες δ' ἐπικαγχαλόωσι  
πυκνὸν ὑλακτιόωντες, ὁ δ' ἐμμεμαῶς ὑπ' ἄκοντι  
κεμμάσιν ὠκυτάτησι φόνον στονόεντα τίθησιν·  
ὥς Μέμνων ἐδάιζε πολὺν στρατόν

In the last simile the unlucky hunter (Memnon) has been killed by either a swine or a lion. The simile describes the Aethiopians:

*Posth.* 2.574 ἔποντ' Ἀνέμοισιν ὀδυρόμενοι βασιλῆα.  
ὥς δ' ὅτ<αν> ἀγρευτῆρος ἐνὶ ξυλόχοισι δαμέντος  
ἥ συὸς ἢ ἐλέοντος ὑπὸ βλοσυρῇσι γένυσσι  
σῶμ' ἀναειράμενοι μογεροὶ φορέωσιν ἐταῖροι

ἀχνύμενοι, μετὰ δέ σφι κύνες ποθέοντες ἄνακτα  
κνυζηθμῶ ἐφέπονται ἀνιηρῆς ἔνεκ' ἄγρης·

By the way, the hunter in *Posth.* 2.575f. may also be seen as the antithesis of Homer's hunter who κύνας ἀργιόδοντας / σεύη ἐπ' ἀγροτέρῳ συῖ καπρίῳ ἢ ἐλέοντι (*Il.* 11.292-293)<sup>3</sup>. These hunting-similes of *Posth.* 2 are interlinked with those in *Posth.* 1. Thrasymedes and Phereus are described as the first, if not the only, unsuccessful hunters we encounter in the poem (cf. *Posth.* 7.464f., where the hunter's ineffectiveness is not so obvious). Their game, Memnon, is compared to the only dead hunter in the *Posthomerica*. It is apparent that Memnon passes from the role of game (282f.) to the role of the hunter (371f., 575f.), in the same way as Penthesileia does in Book 1. His image apparently forms a parallel to the image of Penthesileia as an unsuccessful huntress. Both she and Memnon are likened to hunters in their death. But the reversal of roles extends further: it is subtly ironic that Memnon is killed ἢ συὸς ἢ ἐλέοντος ὑπὸ βλοσυρῇσι γένυσσι (576), that is, by the very animals to which he is compared throughout Book 2. For he is compared to a lion in 2.248f., to a swine in 282f., and finally to a lion in 298f. The φέρελπις ally of Troy fails to retain the status of the brave swine. He is killed by a swine, so obeying, it seems, some ironic Fate. The way in which the swine images interact shows Memnon's fall as unavoidable. Similarly, Penthesileia in death is compared to Artemis as a huntress of lions (1.663-665), while the lion is the animal that threatened her earlier, during her comparison to a deer (1.587).

Furthermore, the fatal hunting activity in Book 2 also constitutes an antithesis to the triumphant hunting performance of Achilles as a hunter in Book 1 (615-618). Achilles the hunter kills the huntress Penthesileia, and so he kills the hunter Memnon. In addition to relating Memnon to Penthesileia, Quintus makes the contrast between Memnon and Achilles more vivid by giving a linking point: Memnon is ἐπιβρίσας ἐλάφοισι / θηρητήρ (2.371-372), while Achilles is θηρητήρ ἐλάφοιο (*Posth.* 1.616). In addition, Paris compares Achilles to a keen hunter even when he lies dead (3.203): ἀνδρὶ πολυκμήτῳ μογερῆς ἐπίστορι θήρης. This linking point subtly underlines the fact that Memnon finally fails to equal Achilles and rather tends to be Achilles' game.

(C<sub>1</sub>+C<sub>2</sub>) What follows the similes discussed above is a ring composition which delineates the Trojans' doom. The first simile refers to the Trojans killed by Aias round the body of Achilles:

*Posth.* 3.276            μυρίοι ἐν κονίησιν, ὅπως σύες ἀμφὶ λέοντα,  
                             κτείνοντ'.

<sup>3</sup> See Hainsworth 1993, ad loc.



The second simile describes the Trojans being slaughtered by the Greeks, who have now captured the city:

*Posth* 13.127 οἱ δ' ὥς τ' ἀφνειοῖο σύες κατὰ δώματ' ἄνακτος  
 εἰλαπίνην λαοῖσιν ἀπείριτον ἐντύνοντος  
 μυρίοι ἐκτείνοντο

This simile reminds the reader of the first line of Book 13, which opens thus: οἱ δ' ἄρ' ἀνὰ πτολίεθρον ἐδόρπεον. The feast in the simile describes in a bitterly ironic way the outcome of that tragic and unreasonable feast of the Trojans. Not surprisingly, in 13.129 the Trojans are compared to σύες slaughtered for the needs of a feast, while a few lines later Quintus ironically mentions that σπλάγχνα συῶν are left from the Trojans' own feast (13.149). In an equally ironic way, the simile in 13.127-128 also recalls the royal feast that Priam offered to Penthesileia:

*Posth.* 1.88 καί οἱ δόρπον ἔτευξε πανείδατον, οἶον ἔδουσι  
 κυδάλιμοι βασιλῆες, ὅτ' ἔθνεα δηώσαντες  
 δαίνυντ' ἐν θαλίῃσιν ἀγαλλόμενοι περὶ νίκης.

A reversal of roles is apparent in this simile: Priam is not ἔθνεα δηώσας; on the contrary, he is the king of a city in a state of siege. The phrase δαίνυντ' ἐν θαλίῃσιν ἀγαλλόμενοι could very appropriately describe Priam and his people not in Book 1, but in Book 13. On the other hand, in 13.127-128 King Priam's people are compared to swine that are killed for a king's feast; it is the conqueror that now rules. The shift of roles between the two similes of a feast vividly follows Troy from some initial moments of hope and joy to her final doom.

In the two similes of the inner ring composition (3.276, 13.127) the repetition of the phrase μυρίοι (ἐ)κτείνοντ'(ο) is unmistakable. However, despite the same wording, the identical action (the killing of the victims) underlines some remarkable differences. First of all, there is a difference both in the nature of the swine and in the agent of its doom: on the one hand, the wild swine is killed by the valiant lion, while on the other hand the passive and manipulated domestic swine is killed for a king. Moreover, there is a difference in locale, the contrast between the openness of the battlefield and the confinement of the city: ἐν κονίῃσιν — κατὰ δώματ'. All these points of contrast are interrelated and can be discerned in the position of the phrase μυρίοι (ἐ)κτείνοντ'(ο). In the simile of Book 3 between the word μυρίοι and the verb κτείνοντ' the scenery of the fight is revealed: ἐν κονίῃσιν, ὅπως σύες ἀμφὶ λέοντα. The distance between the words μυρίοι and κτείνοντ' implies a temporal distance. It sounds as if the swine did not fall immediately but after some resistance. This is associated with the wild nature of the animal in this simile. On the contrary, the domesticated swine in the second simile is utterly passive and killed with neither difficulty nor delay, as the succession of the words μυρίοι ἐκτείνοντο seems to imply. It is apparent, then,

that the similarity between these two instances of the swine-imagery effectively sustains and highlights the gap between the decent death of the Trojans as fighters on the one hand, and their pathetic death as deceived and helpless people, on the other.

(D) Within the shell of the aforementioned similes of death, we discern two more pairs of swine-similes. The first pair comprises two extended similes in Book 6 which are almost successive as there are only three short similes between them (*Posth.* 6.410, 466 and 477). The first of these two extended similes refers to Eurypylus rushing at Machaon<sup>4</sup>:

*Posth.* 6.396      ἄλλ', ὥς τις τε λέων ἢ ἄγριος οὖρεσι κάπρος  
μαίνεται' ἐνὶ μέσσοισιν, ἕως κ' ἐπιόντα δαμάσση  
ὅς ῥά μιν οὔτασε πρῶτος ὑποφθάμενος δι' ὀμίλου,  
τὰ φρονέων ἐπόρουσε Μαχάονι

Just a few lines after this simile Quintus compares Eurypylus to a lion in the description of Machaon's death (6.410): ἤριπε δ' ὥς ὅτε ταῦρος ὑπὸ γναθοῖσι λέοντος. The short simile apparently alludes to the extended one that directly precedes it.

The second extended simile refers to the Atreidae surrounded by both Eurypylus and a number of Trojans. Vian (on *Posth.* 6.531-537) is right that here the Atreidae are encircled as Odysseus is in *Il.* 11.401-425.

*Posth.* 6.531      τοὶ δ' ἐν μέσσοισιν ἐόντες  
στρωφῶντ', εὖτε σύες μέσῳ ἔρκεϊ ἢ λέοντες  
ἥματι τῷ ὅτ' ἄνακτες ἀολλίσσωσ' ἀνθρώπους,  
ἀργαλέως δ' εἰλῶσι κακὸν τεύχοντες ὄλεθρον  
θηρσὶν ὑπὸ κρατεροῖς, οἳ δ' ἔρκεος ἐντὸς ἐόντες  
δμῶας δαρδάπτουσιν, ὃ τίς σφισιν ἐγγὺς ἴκηται·  
ὥς οἳ γ' ἐν μέσσοισιν ἐπεσσυμένους ἐδάϊζον.

We note the rhyme -εοντες in vv. 531, 532 and 535, where there is also assonance and alliteration in the succession of the words ἔρκεος ἐντὸς ἐόντες. Assonance or alliteration in either a few successive words or a semi-verse is common in Quintus. For example: the assonance of /e/ in 532, of /a/ and /o/ in 533, of /l/ in 534, of /r/ in v. 535, and finally of /δ/ in the first half of verse 536 and of /i/ in the second half of the same verse. We also note the repeated sounds in the two adjacent but juxtaposed terms ἐν μέσσοισιν, referring to the Atreidae, and ἐπεσσυμένους, referring to their opponents (537). The role that is initially given to Eurypylus (6.397) is later taken up by his opponents, Agamemnon and Menelaus. The Atreidae are ἐν μέσσοισιν (6.531), an obvious reference to the

<sup>4</sup> Cf. *Il.* 11.324-325, 12.146-150.



phrase ἐνὶ μέσσοισιν (397) of the preceding swine-simile. This phrase is soon illustrated by the words μέσῳ ἔρκεϊ (532) and ἔρκεος ἐντός (535). Quintus does not present animals in a cage elsewhere. The simile describes the most dangerous swine in the *Posthomerica*, though the animals are in a cage and their full aggressive potential is hindered. The Atreidae's hindered potential is expressed in the lines that follow the apodosis of the simile (6.538-539): ἀλλ' οὐδ' ὥς μένος εἶχον ἐελδόμενοι περ ἀλύξαι, / εἰ μὴ Τεῦκρος ἵκανε καὶ Ἰδομενεὺς ἐρίθυμος.

(E) The two swine-similes which follow, refer to the Trojans in their confrontation with Neoptolemus. This is the second and last pair of similes before Quintus starts completing at 13.127 the circle of death which started at 3.276. The first simile of this pair occurs in the context of the Trojans' flight (8.217-236) after Eurypylus' death:

*Posth.* 8.237            καί νύ κε Τρώιοι υἱὲς ἔσω πυλέων ἀφίκοντο,  
                          πόρτιες εὖτε λέοντα φοβούμεναι ἢ σύες ὄμβρον

These lines constitute the final part in a succession of similes that highlight the pre-eminence of Neoptolemus (8.222f.). This short simile seems to prepare the ground for the next swine-simile, which is extended. This short simile is also recalled when we read the simile applied to Andromache in 13.258-263. These are not the only similes in the poem where a lion occurs in the same context with a heifer (also at 7.486-492); however, only in these similes does the heifer stand for Trojan characters during the same stage of the war, namely after the last ally of Troy, Eurypylus, has fallen. Yet we must not overlook the fact that 7.486-492 is in an antithetical relationship with 13.258-263. On the one hand, there is the effectiveness of the Achaeans-shepherds in keeping their heifers safe from a predatory lion, and on the other hand the cows and heifers of the Trojans-shepherds exposed as a βορά to lions and other beasts.

The second simile sheds light on the psychological and intellectual state of Deiphobus at the moment when he sees Neoptolemus:

*Posth.* 9.240            ὥς δ' ὅτε σὺς ἐν ὄρεσσι νεηγενέων ἀπὸ τέκνων  
                          θῶας ἀποσσεύησι, λέων δ' ἐτέρωθε φανείη  
                          ἔκποθεν ἐσσόμενος, τοῦ δ' ἵσταται ἄσπετος ὀρμή  
                          οὔτε πρόσω μεμαῶτος ἔτ' ἐλθέμεν οὔτ' ἄρ' ὀπίσσω,  
                          θήγει δ' ἀφριόωντας ὑπὸ γναθμοῖσιν ὀδόντας·

The physical reaction of Deiphobus has already been visualised a few lines earlier, in the memorable image of fire stopped by water in 9.235: ἔστη, ὅπως πῦρ αἰνόν, ὃθ' ὕδατος ἐγγὺς ἵκηται. It is Deiphobus' inner state that the simile in 9.240-244 describes. In the same manner, the Iliadic swine-simile at 13.471f. describes the reaction of Idomeneus to the view of Aias rushing at him: ἀλλ' ἔμεν', ὥς ὅτε τις σὺς οὔρεσιν ἀλκὶ πεποιθώς, / ὃς τε μένει [...] ὥς μένεν. The

two similes are integrated into their narrative contexts in different ways: the Iliadic simile is evoked by the verb ἔμνε, which is repeated in both the simile and the apodosis. The Posthomeric simile, on the other hand, is evoked by Deiphobus' dilemma (9.238-239): τοῦ δ' ἄρα θυμὸς ὑπὸ φρεσὶν ὀρμαίνεσκεν / ἄλλοτε μὲν φεύγειν, ὅτε δ' ἀνέρος ἅντα μάχεσθαι. It is only as the simile progresses that the decision of Deiphobus is revealed. It is also emphasised in the apodosis (9.245): ὥς υἱὸς Πριάμοιο [...] μίμνε. Thus, the simile in the *Posthomeric* looks forward. Not only does it illustrate the narrative but it also brings a new aspect to it.

The two images in pair (E) are interrelated: in both similes, the swine stand for the Trojans — Quintus illustrates the Trojans' bewilderment effectively by moving from the group of Trojans to the individual figure of Deiphobus — while the lion represents Neoptolemus. The structure of the passages where the similes occur is in each case the same. Both similes are preceded by the focus placed on Neoptolemus. This is accomplished through the successive similes that glorify Neoptolemus in 8.222f., and through Deiphobus' fear of Neoptolemus in 9.234f. Moreover, both similes are followed by a speech: Ares and Neoptolemus exhort the Trojans (8.256-266) and the Achaeans (9.275-283) respectively. Before this exhortation to the Achaeans, Neoptolemus also addresses Deiphobus twice (9.248-252, 261-263).

A remarkable point is that both swine-images in pair E display the weak position of the swine, as has been seen in the ring composition in C<sub>1</sub>+C<sub>2</sub> above: there is not any transition from hope or success to doom as we saw in the examples of Memnon (B above) or Eurypylus (D above). This conspicuous weakness is easy to explain, if we think that Eurypylus was the pre-eminent fighter against Neoptolemus. After the death of this last ally of Troy there is no space for Trojan success or hope. This lack of space is reflected not only in this particular pair of swine-similes (E), but in all the swine-images that will follow in the *Posthomeric*.

We can trace an extensive similarity between *Posthomeric* 9.240-244, cited above, and the Iliadic similes 12.146-150 and 13.471-475. The points of similarity are: (a) the adjunct of place in the first line of each simile, (b) the verb of emotion, (c) “sharpen one's teeth/tusks” or a like phrase and (d) the verb in the apodosis. The occurrence of these points in the three similes is outlined below:



	<i>Posth.</i> 9.240f.	<i>Iliad</i> 12.146f.	<i>Iliad</i> 13.471f.
a	ὥς [...] ὅτε σῦς ἐν ὄρεσσι	σύεσσιν [...] τῷ [...] ἐν ὄρεσσι	ὥς ὅτε [...] σῦς οὔρεσιν
b	μεμαῶτος		μεμαῶς
c	θήγει [...] ὀδόντας /	κόμπος ὀδόντων / γίνεται	ὀδόντας / θήγει
d	ὥς [...] μίμνε		ὥς μένεν

*Parallel swine-similes in the Iliad and the Posthomerica.*

In *Posth.* 5.21 the expression “whet one's teeth or tusks”<sup>5</sup> refers to σύες in a hunting scene on the σάκος of Achilles: (1—)θήγοντες [...] ἐκτυπέοντας ὀ(6—)δόντας. In *Posth.* 12.462 the δράκοντες sent against Laocoon's children are described as (1—)θήγοντες [...] λοιγὸν ὀ(6—)δόντων. It is noteworthy that in all three occurrences in the *Posthomerica* the expression has the same metrical position. In general the expression occurs often in a non simile-context but also in similes of the swine or the boar, both in epic and drama<sup>6</sup>. Some of these pictures of tusk-whetting are complemented by the foaming of the animal at the mouth. So, Ar. *Lys.* 1255-1256: ἄπερ τὼς κάπρως / θάγοντας οἰῶ τὸν ὀδόντα / πολὺς δ' ἀμφὶ τὰς γένυας ἀφρὸς †ῆνσει†; Eur. *Phoen.* 1380-1381: κάπροι δ' ὅπως θήγοντες ἀγρίαν γένυν / ξυνῆψαν, ἀφρῶι διάβροχοι γενειάδας (v. 1380 is quoted by Greg. Naz. *De vita sua* v. 1804); A.R. 3.1351-1353: συῖ εἵκελος ὅς ῥά τ' ὀδόντας / θήγει θηρευτῆσιν ἐπ' ἀνδράσιν, ἀμφὶ δὲ πολλός / ἀφρὸς ἀπὸ στόματος χαμάδις ῥέε χωομένοι<sup>7</sup>. Foaming is mentioned by Quintus not in his swine-images but in his bull-simile at *Posth.* 4.245, which recalls Moschus *Eur.* 95-96<sup>8</sup>.

(F<sub>1</sub>) The final step in our account is the swine-imagery dedicated to female figures of Troy: the Trojan women (F<sub>1</sub>) and Polyxena (F<sub>2</sub>). The first of the two similes is cited below:

*Posth.* 14.33            ὥς δ' ὀπὸτ' ἀργιόδουσιν ὁμῶς συσὶ νήπια τέκνα  
                              σταθμοῦ ἀπὸ προτέροιο ποτὶ σταθμὸν ἄλλον ἄγωσιν  
                              ἄνδρες ἐγρομένω ὑπὸ χεῖματι, ταὶ δ' ἀλεγεινόν

<sup>5</sup> See Koukoules, p. 375.

<sup>6</sup> In a non simile-context: Ar. *Ran.* 815-816 (for the problematic uncertainty of the text and imagery see Stanford 1958, and Dover ed. 1993, ad loc.); [Luc.] *Par.* 51, *Philopatr.* 25; *Aesopica* 224; Ael. *NA* 6.1.4: ὑποθήγει, *NA* 6.56 of the elephant (cf. Plut. *Moralia* 966c, Ar. Byz. *HA Epit.* 2.115); Ar. Byz. *HA Epit.* 2.569 (Lambros ed. 1885, ad loc.); Nic. *Alex.* 223; Cf. Philostr. *Im.* 1.28.1. In similes: *Il.* 11.416f.; [Hes.] *Sc.* 387-388 (C. F. Russo, ad loc.). Cf. Virg. *Georg.* 3.255 and see the detailed n. by Mynors, ad loc.

<sup>7</sup> See Rogers, on Ar. *Lys.* 1257; Mastronarde, on Eur. *Phoen.* 1380-81; Vian ed. 1995, on A.R. 3.1350-1354; Campbell 1983, *Studies*, on A.R. 3.1330f., n. 8 (see p. 124); Ardizzoni, on A.R. 3.1351-52 and on 1353.

<sup>8</sup> See Campbell 1991, on Mosch. *Eur.* 95, 95-96, 96; Vian and Battegay, s.v. ἀφρός.

μίγδα περιτρίζουσι διηνεκὲς ἀλλήλησιν·

This image of the Trojan women is strongly associated with two other descriptions of female characters — thought of as heifers — at the cruel hands of the conquerors: the description of Andromache as being deprived of Astyanax and taken away as a slave, and the description of Polyxena taken by the Achaeans. The relation of this comparison to the two aforementioned heifer-images brings Trojan and Greek women close as people who endure identical pains due to the war.

This is the first image with which the simile quoted above is associated:

*Posth.* 13.258      ἥύτε πόρτιν ὄρεσφι λύκοι χατέοντες ἐδωδῆς  
 κρημνὸν ἐς ἡχήμεντα κακοφραδίῃσι βάλονται  
 μητρὸς ἀποτμήξαντες ἐνυγλαγέων ἀπὸ μαζῶν,  
 ἥ δὲ θέη γοόωσα φίλον τέκος ἔνθα καὶ ἔνθα  
 μακρὰ κινυρομένη, τῇ δ' ἐξόπιθεν κακὸν ἄλλο  
 ἔλθῃ, ἐπεὶ κε λέοντες ἀναρπάζωσι καὶ αὐτήν·

This simile shows the current distress of Andromache and indicates the harrowing situation to come. Thus, the simile artfully encapsulates the death of Astyanax that has just taken place (13.251-257) and also anticipates the oncoming slavery of Andromache before it is described in the narrative at 13.264f. The verbal similarity between the preceding narrative and the simile is unmistakable: πύργου ἀφ' ὑψηλοῖο (252), καθ' ἔρκεος αἰπεινοῖο (256) ≈ κρημνὸν ἐς ἡχήμεντα (259); μητρὸς ἀφαρπάξαντες ἐν ἀγκοίνῃσιν ἐόντα (253) ≈ μητρὸς ἀποτμήξαντες ἐνυγλαγέων ἀπὸ μαζῶν (260; cf. *EGF, Ilias Parva F, fr. 21*: γέγραπται μὲν Ἀνδρομάχῃ, καὶ ὁ παῖς οἱ προσέστηκεν ἐλόμενος τοῦ μαστοῦ); βάλον (251), ἐβάλοντο (256) ≈ βάλονται (259).

The second image, that of Polyxena, is cited below:

*Posth.* 14.258      τὴν δ' ἄγον, ἥύτε πόρτιν ἐς <ἀ>θανάτοιο θυηλὰς  
 μητρὸς ἀπειρύσαντες ἐνὶ ξυλόχοισι βοτῆρες,  
 ἥ δ' ἄρα μακρὰ βοῶσα κινύρεται ἀχνυμένη κῆρ·  
 ὥς τῆμος Πριάμοιο πάϊς περικωκύεσκε  
 δυσμενέων ἐν χερσίν. ἄδην δέ οἱ ἔκχυτο δάκρυ·  
 ὥς δ' ὁπότε βριαρῇ ὑπὸ χερμάδι καρπὸς ἐλαίης  
 οὗ πω χειμερίῃσι μελαινόμενος ψεκάδεσσι  
 χεύῃ πολλὸν ἄλειφα, περιτρίζωσι δὲ μακρὰ  
 ἄρμοι ὑπὸ σπάρτοισι βιαζομένων αἰζηῶν·  
 ὥς ἄρα καὶ Πριάμοιο πολυτλήτοιο θυγατρός  
 ἐλκομένης ποτὶ τύμβον ἀμειλίκτου Ἀχιλλῆος  
 αἶνὸν ὁμῶς στοναχῇσι κατὰ βλεφάρων ῥέε δάκρυ·



The simile cited above recalls a similar image of Polyxena in Eur. *Hec.* 205f.: σκύμνον γάρ μ' ὥστ' οὐριθρέπταν / μόσχον δειλαία δειλαίαν / <...> ἐσόψηι / χειρὸς ἀναρπαστάν<sup>9</sup>. Polyxena is again compared to a μόσχος at her sacrifice in *Hec.* 526, where Talthybius speaks: σκίρτημα μόσχου σῆς καθέξονται χεροῖν<sup>10</sup>. Quintus uses again the image of the cow and heifer in order to describe a mother's — Deidameia's — fear of being bereaved of her child (*Posth.* 7.257-259)<sup>11</sup>. A thing that Quintus underlines through the association of his three “heifers” is the change (corruption?) of the inexperienced and youthful Neoptolemus into a cruel killer in the war. From being thought of as a heifer in relation to Deidameia, Neoptolemus turns out to be the slaughterer of the girl who is also likened to a heifer, Polyxena.

In the triptych of the swine-simile and the two heifer-similes cited above, the simile of the Trojan women is not just an integral element in a series of parallel images. It is important that it lies between the two heifer-similes and it functions as a balancing device for them: this simile depicts as collective an experience (i.e. the experience of submission) that is seen as individual in the other two similes. The lot of slavery is common to both women of the royal family, as Andromache and Polyxena, and the women of Troy. The very first verse after the apodosis of the swine-simile encapsulates this idea of balance<sup>12</sup>:

*Posth.* 14.38 ἴσῃν δ' αὖ καὶ ἄνασσα φέρειν καὶ δμῶϊς ἀνάγκην.

In a similar manner Euripides' Hecabe addresses the women of Troy: ἄγετ' ὀρθοῦσαι τὴν ὁμόδουλον, / Τρωιάδες, ὑμῖν, πρόσθε δ' ἄνασσαν (*Hec.* 60-61); or, ὦ φιλτάτη σύνδουλε (σύνδουλος γὰρ εἶ / τῇι πρόσθ' ἀνάσσει τῇιδε, νῦν δὲ δυστυχεῖ) (*Andr.* 64-65).

The wording in the three descriptions reinforces the association amongst them and reflects the similar psychological reaction of the women to the evils of war that befall them. In the table below, the numbers indicate the order in which the terms appear in the text. I have kept this order only in simile (b), while I have indicated horizontally the wording of (a) and (c) that is similar to that in (b):

(a) “heifer”	(b) “swine”	(c) “heifer”
13.258f. <i>Andromache</i>	14.29f. <i>Women of Troy</i>	14.258f. <i>Polyxena</i>
1 μητρὸς ἀποτμήξαντες		2 μητρὸς ἀπειρύσαντες

<sup>9</sup> The text is in dispute; see Collard 1986, 23; Collard 1991, on *Hec.* 205-7. For Euripides' influence on Quintus' episode of Polyxena, see Vian, notice on *Posth.* 14, III.162f.

<sup>10</sup> See Collard 1991, ad loc.; M. Lloyd 1994, on *Andr.* 711. On the heifer- (v. 526) and filly- (v. 142) metaphors applied to Polyxena in Eur. *Hec.*, and for filly-metaphors as implying an interaction between marriage and sacrifice, see Loraux, pp. 35-36; Collard 1991, on *Hec.* 142.

<sup>11</sup> See Calero Secall 1995, 46.

<sup>12</sup> See M. Lloyd 1994, on Eur. *Andr.* 64-65.

5 αἶνὰ γοῶσαν	1 γοόωσαν	
4 ἦγον	2 ἦγετο	1 ἄγον
2 ἦ δὲ θέη γοόωσα [...] ἔνθα καὶ ἔνθα	3 αἶ δ' ἀδινὸν γοόωσαι [...] ἄλλοθεν ἄλλαι	
3 μακρὰ κινυρομένη	4 κινυ<ρό>μεναι μάλα λυγρῶς	3 ἦ δ' [...] μακρὰ βοῶσα κινύρεται
		"olive-pressing" 14.263f.
	5 περιτρίζουσι διηνεκές	4 περιτρίζωσι δὲ μακρά
	6 ἐπεστενάχοντο	5 στοναχῇσι

Parallelisms between two images of a heifer and one of a swine in the *Posthomerica*.

Here the swine-simile functions as a conspicuous balancing device: placed in the middle, not only does it look backwards and forwards, but it also has stronger lexical affinities to each of the other two heifer-similes than they have between themselves, as the vocabulary that links (b) with either (a) or (c) shows. Yet there are some additional points as to the interrelation of the three passages. So, the phrase μητρὸς ἀποτμήξαντες or μητρὸς ἀπειρύσαντες occurring in (a) and (c) respectively, can be read in relation to Hecabe's dream or her address to Polyxena in Euripides' *Hecabe* (vv. 90-91): εἶδον γὰρ βαλιὰν ἔλαφον [...] / σφαζομένην, ἀπ' ἐμῶν γονάτων σπασθεῖσαν ἀνοίκτως (ἀνάγκαι(-η) codd.); ὄλωλας, ὦ παῖ, μητρὸς ἀρπασθεῖς' ἄπο (v. 513). Now, it is worth noting the ABBA scheme in the succession of the first two similes as regards the terms ἄγω and the participle γοόωσαν-ῶσαν, which are placed at the end of passage (a) and at the beginning of passage (b) respectively:

Posth.

- 13.265      A (1—)ἦγον
- 13.266      B γο(6—)ῶσαν
- 14.29        B γοό(6—)ωσαν
- 14.30        A (1—)ἦγετο

It is as if there is a reflection of 13.265-266 onto 14.29-30, or as if both passages have the same symmetrical distance from an imaginary line.

Now a point about simile (b) in relation to the other two similes: in the phrase ἀνίαχον ἄλλοθεν ἄλλαι / νηπιάχοις (14.31-32) the word ἀνίαχον is aurally close to the word νηπιάχοις, while ἄλλοθεν is close to ἄλλαι; thus, the



repetition of sound has the scheme ABBA. In particular the aural similarity of ὀνίαχον and νηπιάχοις might imply that the anguish of the swine is childish; this implication would be in accordance with the light tone of the swine-simile compared to the heifer-simile in Book 13. For it is true that in the particular context of the swine-simile the shrill cries correspond to no real threat for the swine in this simile. Consequently, the simile fails to express the emotional depth that we see in the similes of the individuals. In addition, it fails to evoke our sympathy to the extent the other two similes do. Doubtless, the lament of a single animal can embody much more efficiently the pain of a mother, than a confused cry of a number of animals. The emotional intensity is better expressed and perceived in its singularity and uniqueness. After all, we read that the cow in similes (a) and (c) cries *for* her young heifer in its absence, while the swine in simile (b) wail *along with* their young. Thus, the middle simile functions as a point of ὕφεσις.

A special link between descriptions (b) and (c) is the verb περιτρίζω, which constitutes an instance of ὀνοματοποιῖα<sup>13</sup>. These two examples in the *Posthomerica* are the only extant occurrences of this striking verb, which is not attested in any other source. In *Posth.* 14.36 both forms -ίζουσι and -ύζουσι are transmitted. Most of the *codices* in which the form περιτρύζ- occurs are *recentiores*. The LSJ reads s.v. τρύζω: "onomatop., like τρίζω, from which it differs only in that τρύζω refers to duller, τρίζω to sharper, shriller sounds".

A progress in the intended aural effect is seen as we pass from the first to the second example, namely from (b) to (c). In the swine-simile (b) the sound-effect achieved with the verb περιτρίζω is enhanced by the unmistakable assonance of /i/ in the whole of v. 14.36, often emphasised by the tonic accent. On the sound /i/ Plato's *Cratylus* affirms that τῷ δὲ αὖ ἰῶτα πρὸς τὰ λεπτὰ πάντα (426e). Therefore the assonance successfully reproduces the continuous shrill cry<sup>14</sup> of the swine, which is suggested by the adverb διηνεκές.

However, the verb περιτρίζω has a more significant role in passage (c): it is an important component of an image which not only follows the heifer-simile, but also forms the expansion of it. So, Polyxena's weeping evokes the succeeding simile of olive-pressing, in which the verb περιτρίζω is central and essential. Quintus does not exploit this theme again and, strangely enough, it is not common in Greek literature, though olive-pressing is an activity very familiar to the peoples of the Mediterranean. The important role of olive trees and olive oil in

<sup>13</sup> LSJ s.v. περιτρύζω, τρίζω. A discussion on τρύζω by Kyriakou, pp. 222-223.

<sup>14</sup> Cf. Stanford 1967, 103-104: "But not so many have noticed the effect intended in his [sc. Homer's] description of the high-pitched cry of girls in ἀμφήλυθε θῆλυς ἀϋτή [*Od.* 6.122]. There the narrow *u*-vowel, though not emphasized by the tonic accent, seems to be intended to make us hear the very sound of their voices."



Greek natural history, nutrition and religion is so well-known that it is easy to understand how powerful and touching such images can be for the Greek reader. If the similes about wild animals can illustrate motions and emotions, similes about olive trees and olive oil have this special power to refer to the Greek soul and touch the Greek cultural consciousness in an unrivalled way. Quintus has already created an image of the sort, the falling olive tree in *Posth.* 6.378-381. There we feel the melody in the assonance of /e/ and in its combination with liquid consonants (/er/, /le/, /le/) in 378: ἔρνος ὅπως ἐριθηλὲς ἐλαίης εὐκεάτοιο. The *Posthomerica* also contains the simile of olive-gathering in 9.198-201; the simile of birds swooping on olives in 8.387-391; the river Parthenius flowing like olive oil in 6.466. Particularly the comparison of the surface of a tranquil sea, lake or river to olive oil is still very common in Modern Greek. In this particular instance of Book 14, the action of olive-pressing reflects the actual psychological pressure and violence (14.266: βιαζομένων) exerted on Polyxena. Thus, I strongly suggest that this memorable and effective image deserves a more just approach than it has been accorded in the past. F. M. Combellack (p. 18) is not merely strict but also unjust to condemn the simile of olive-pressing: "Quintus' complications in his similes are not always entirely appropriate. [...] The desire to produce a double reference also brought about what may well be considered Quintus' most atrocious simile, when he is describing the sacrifice of Polyxena near the end of his poem. Polyxena, simultaneously uttering groans and shedding tears, is compared to an olive press simultaneously oozing oil and squeaking as pressure is applied."

The notional expansion of περιτρίζω is achieved with the two open /a/ in the adverb μακρά (cf. 13.262: μακρὰ κινυρομένη). Notable is also the aural effect of /ra/ at the ending of 14.265 and of /ar/ at the beginning of the following verse (14.266). Not accidentally, the verb περιτρίζω (14.265) is placed between two expressions of "shedding tears": we note the position of the phrases ἔκχυτο δάκρυ and ῥέε δάκρυ at the end of verses 14.262 and 269 respectively. Placed between these expressions, the verb περιτρίζω complements the description by referring to the sound of crying. Thus, olive oil effectively makes vivid the copious tears that Polyxena shed. This striking image mirrors both the Greek violence and Polyxena's fear and unwillingness to die.

Quintus' unwilling Polyxena remains speechless and so fails to claim her intellectual freedom<sup>15</sup>. She does not choose to die and so she does not turn her

<sup>15</sup> See Vian, notice on *Posth.* 14 (vol. III, pp. 163). Compare Eur. *Hec.* 550: ἐλευθέραν δέ μ', ὥς ἐλευθέρα θάνω. Cf. Hecabe's fine verses on the lack of human freedom in Eur. *Hec.* 863f. See de Jong, p. 128 n. 31; Reckford, pp. 121f. For a discussion of freedom in the *Hecabe*, see Vellacott, pp. 208f.



murder into a self-sacrifice. The Posthomeric account is not in accord with the tragic norm, as followed by Euripides' Polyxena or by her counter-sacrificial victim, Iphigeneia. By stressing the victim's reluctance in this striking description, Quintus voices the absurdity of such a death and the injustice practised against the innocent. As N. Loraux (p. 42) points out, "Every animal sacrifice, to be effective, had to display the willingness of the victim. A human sacrifice, even when imagined by a tragedian, could not fail to conform to this rule. The only exception would be a case in which the sacrifice was presented as pure murder, and the young girl was very far from consenting to her fate. This was the choice of Aeschylus in the *Agamemnon*." The same scholar (p. 35) points out that the use of a non-domestic sacrificial animal is an indication of the abnormality of the sacrifice; on Euripides' Polyxena (p. 35): "When Polyxena is due for sacrifice by the Achaeans, she, like Iphigenia, is compared to a mountain heifer; and through this analogy her immolation is placed at the crossroads of the civilized and the savage."<sup>16</sup> Accordingly, the Chorus likens Cassandra to a heifer in Aesch. Ag. 1296-1298 and the comparison is based on the idea of the victim's acquiescence: εἰ δ' ἐπητύμως / μόρον τὸν αὐτῆς οἶσθα, πῶς θεηλάτου / βοὸς δίκην πρὸς βωμὸν εὐτόλμως πατεῖς;<sup>17</sup> P. Vellacott (p. 192) attempts the interpretation of Euripides' judgement upon Polyxena's sacrifice: "For those who look at the figures behind the ceremony, these concessions show that the most moving ritual, the most noble suffering, do not redeem the guilt, dishonesty, and inhumanity which together produce this compulsive act — an act in itself epitomizing the self-deception, false sentiment, and ineffectiveness of the war-mentality that demands it." It is noteworthy how the word ἄψυχος in Andromache's words to Hecabe voices the absurdity of Polyxena's sacrifice in the *Troades* (Eur. Tr. 622-623): τέθνηκέ σοι παῖς πρὸς τάφῳ Πολυξένη / σφαγεῖς Ἀχιλλέως, δῶρον ἄψύχῳ νεκρῷ. When later Andromache suffers the imminent loss of Astyanax, she cries out (Tr. 764): ὦ βάρβαρ' ἐξευρόντες Ἕλληνες κακά.

In thinking of Polyxena as a heifer taken to the altar, Quintus forms a ring that comprises the very first and the very last heifer-similes in the *Posthomeric*: in 1.262-264, two of the Amazons were compared to heifers that are being slaughtered, in what resembles a sacrificial context. In his note on *Posth.* 1.262-264<sup>18</sup>, Vian relates the image to *Il.* 17.520f. and *Od.* 3.449. We may note that the latter of these passages (*Od.* 3.442-454) describes a sacrificial slaughter. Polyxena dies both as a heifer on the altar and as a virgin on the tomb of Achilles.

<sup>16</sup> Cf. Collard 1991, on *Hec.* 205f. On the voluntary sacrifice of virgins in Euripides, see Foley, p. 65 and especially 65 n. 38.

<sup>17</sup> See Denniston and Page, on Ag. 1297; Fraenkel on Ag. 1297f.

<sup>18</sup> See p. 162 n. 5.



To conclude, it is obvious that the three similes and their surrounding narrative are thought of as a group owing to their diction and their association with the narrative. In particular the swine-simile that describes the Trojan women forms a kind of central axis in the group of the three dispersed similes in Books 13 and 14.

(F<sub>2</sub>) The passage that is defined as (c) above includes the successive similes of the heifer and of olive-pressing which refer to Polyxena (14.258-260). This succession of images is complete only when the following sensuous verses are written:

*Posth.* 14.270      καί οἱ κόλπος ἔνερθεν ἐπλήθετο, δεύετο δὲ χρώς  
                                 ἀτρεκέως ἀτάλαντος ἐυκτεάνῳ ἐλέφαντι.

These verses bring to mind Homer's λευκοτέρην [...] πριστοῦ ἐλέφαντος (*Od.* 18.196). The term κόλπος adds to the sensual tone of the description. Such a tone we also find in the words of Talthybius describing Polyxena in Euripides' *Hecabe* (560-561): μαστούς τ' ἔδειξε στέρνα θ' ὡς ἀγάλματος / κάλλιστα<sup>19</sup>. Effective is the assonance of /e/ in *Posth.* 14.270 and *Hec.* 560, as well as the strong presence of /a/ in *Posth.* 14.271 and *Hec.* 560-561. Quintus does here what the ἄγγελος in tragedy does: he eroticises the virgin's body while giving the account of her death. According to Loraux (p. 60), "a "manly woman" has to be menacing and not seductive, something that Clytemnestra can be, and Polyxena cannot. Polyxena could indeed offer up her bosom like a warrior, but the Greek army saw in her gesture only a virgin unveiling her woman's breasts." So writes I. de Jong: "Polyxena's gesture [...] underlines her readiness to die and her eagerness to die heroically", and "the symbolism of her act seems lost on Talthybius"<sup>20</sup>. Euripides' Polyxena unveils her upper body and offers alternative parts of it to Neoptolemus for her sacrifice: each part (*Hec.* 563: στέρνον — 565: λαιμός) struck by the knife will give her a death appropriate to a man or a woman respectively. "Polyx. will die either like an unflinching warrior [...] struck forcibly in the breast, [...] or like a sacrificial victim, with throat cut"<sup>21</sup>. On the other hand, Quintus' speechless and sobbing Polyxena can only allude to Euripides' tragic character in order to reinforce the contrast between the two figures. It is remarkable that by eroticising her female κόλπος and by depicting it drenched with tears, Quintus not only invites our sympathy but he also makes it impossible for her to suffer a heroic death. So, the *Posthomerica* gives the virgin the predetermined death: her δειρή is cut<sup>22</sup>.

<sup>19</sup> Cf. Chaerem. *fr.* 14.1-2 Snell: ἔκειτο δ' ἡ μὲν λευκὸν εἰς σεληνόφως / φαίνουσα μαστὸν λελυμένης ἐπωμίδος.

<sup>20</sup> Pp. 143 and 89.

<sup>21</sup> Collard 1991, on Eur. *Hec.* 558-60. For an extensive discussion, see Loraux, pp. 56f.

<sup>22</sup> Cf. Eur. *Pha.* 283; Collard *et al.* 1995, on *Pha.* 280 (see p. 238).



A further affinity between Quintus' account of Polyxena's death and similar accounts in drama is *Posth.* 14.316: *πρηνῆς* ≈ *Eur. Hec.* 150: *προπετῇ* ≈ *Aesch. Ag.* 233: *προνωπῇ*<sup>23</sup>:

*Posth.* 14.316      καί ρ' ἦ μὲν πρηνῆς χαμάδις πέσε· τῆς δ' ὑπὸ δειρῇ  
φοινίχθῃ περὶ πάντα, χιῶν ὥς ἢ τ' ἐν ὄρεσιν  
 ἦ συὸς ἦ ἄρκτοιο κατουταμένης ὑπ' ἄκοντι  
αἵματι <πορ>φύροντι θοῶς ἐρυθαίνεθ' ὑπερθεν.

Quintus' account is very close to *Eur. Hec.* 150f.: *προπετῇ φοινισσομένην / αἵματι παρθένον ἐκ χρυσοφόρου / δειρῆς νασμῶι μελαναυγεῖ*. The similar vocabulary between the *Hec.* and the *Posth.* is indicated with underlinings above. In both passages, note the position of *δειρή* and *αἷμα* either at the beginning or end of the verse. In v. 14.319 there is alliteration of /r/ and /θ/ (note the succession *ερ-νεθ—ερθεν*). Especially the liquid consonant /r/ may represent the swift flow of blood on Polyxena's skin (cf. *Pl. Cra.* 426d). This rapidity of flow is something that Quintus invites us to watch carefully and feel sympathy for. The alliteration of /θ/ may encourage the reader to linger on this unhappy image and feel Quintus' disapproval for the murder he describes.

Thus, the last swine in the poem occurs in the pathetic simile that describes blood shed on dead Polyxena's neck. Quintus takes his sensuous imagery forward, from ivory to snow: it is her whiteness that is stressed again. More precisely, it is the transformation of tears into blood on this same soft and white skin. Whiteness as expressing female beauty and sensuousness occurs many times in poetry; of the many examples, I indicate the highly sensuous charge of *λευκός* in Euripides' *Bacchae*<sup>24</sup>:

*Ba.* 862              ἄρ' ἐν παννυχίοις χοροῖς  
                           θήσω ποτὲ λευκόν  
                           πόδ' ἀναβακχεύουσα, δέραν  
                           αἰθέρ' ἐς δροσερὸν ρίπτουσ'

Whiteness is usual, especially in a context of lament, death or sacrifice; its impact has been exhaustively commented on<sup>25</sup>. The picture of snow gives the glow of white and so bears the contrast with the red blood, but it can have ramifications as

<sup>23</sup> Fraenkel, on *Aesch. Ag.* 233: "the precise meaning of the word is hard to determine. It may indicate no more than a falling forwards"; Denniston and Page, on *Ag.* 233f.; Verrall, on *Ag.* 243.

<sup>24</sup> These verses are similar to *Eur. Pha.* 270f. See Barlow, p. 113; Roux, on *Ba.* 664-665; Dodds, on *Ba.* 664-7, who seems to underestimate the sensuousness of the epithet.

<sup>25</sup> Examples of whiteness in a context of lament, death or particularly sacrifice: *Eur. Hi.* 771 Barrett; *Soph. Ant.* 1238-1239; *Eur. IA* 875; *Eur. El.* 1022-23 (Kells, pp. 53-54; Cropp, on *Eur. El.* 1023; Barlow, p. 94); *Eur. Supp.* 76-77 (Collard 1975, ad loc.); *Eur. Or.* 961-62 (di Benedetto, on *Or.* 961). See Irwin, pp. 112f. Cf. J. Russo *et al.* 1992, on *Od.* 18.196. On the visual impact of white skin stained with blood in the ritual gestures of grief, see Zuntz, p. 66.



a symbol: as condemned to melt it also harbours the idea of fragility and loss, while as being cold it alludes to the lifeless body that will soon lose its warmth.

I have already mentioned the antithetical relationship between the crowd of women and the individual females of the royal family, as seen in the females depicted in the table above. In fact, there is a broader and deeper variation. Andromache is the bereft wife and mother. Like her, many of the women of Troy have lost their husbands or children or both. The τρίκωλον in the words of the female servant to Hecabe in Eur. *Hec.* 669 expresses this loss in a unique way: ἄπαις ἄνανδρος ἄπολις ἐξεφθαρμένη<sup>26</sup>. In both the figures of Andromache and the Trojan women, we see the figure of the grown-up woman in captivity. Unlike those women, Quintus' sobbing and speechless Polyxena is arbitrarily deprived of growing up into a wife and mother; she is not allowed to fulfil the expected role of the female in life in the way her society considers it appropriate. Along with these women's future toils of captivity in a strange land she is also going to escape their sexual fulfilment and maternity (*Posth.* 14.296-97); her means of escape is death<sup>27</sup>. Therefore, the climax in the group of passages (a)-(c) is the image of the virgin Polyxena, the sexually unfulfilled maiden. She typifies the last and most tragic female victim of the war. Here it is worth mentioning Andromache's speech in Euripides' *Troades* (vv. 630f.), where she argues that Polyxena's death is preferable to her own painful life. Hecabe's reaction in 632-33 weakens Andromache's argument even before she has supported it: οὐ ταῦτόν [...] τῷ βλέπειν τὸ κατθανεῖν / τὸ μὲν γὰρ οὐδέν, τῷ δ' ἔνεισιν ἐλπίδες.

The blood on Polyxena's white skin (*Posth.* 14.316-319) is the tragically ironic fulfilment of her sexuality. A similar concept of fulfilment must lie behind Euripides' verses (*Hec.* 150f.): προπετῇ, / φοινισσομένην / αἵματι παρθένον ἐκ χρυσοφόρου / δειρῆς νασμῶ μελαναυγεί. I think that Loraux (p. 41) is right when he notes that "There is [...] in Euripides a language [...] in which the blood-stained death of parthenoi is considered as an anomalous and displaced way of transforming virginity into womanhood — as though a throat-cutting equaled a defloration."<sup>28</sup> The blood on Polyxena's white skin fulfils her sexuality in the same way Hades has been always seen as the bridegroom of the girl who dies unmarried. Euripides' Polyxena cries ἄνυμφος ἀνυμέναιος ὦν μ' ἐχρῆν τυχεῖν (*Hec.* 416), while her mother describes her as νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον (*Hec.* 612). Hecabe's words have been regarded as corroborating the

<sup>26</sup> See Collard 1991, ad loc.

<sup>27</sup> Euripides' Polyxena sees death as preventing the prolongation of her state of slavery in *Hec.* 202f. Cf. *Hec.* 354f.; 414f.; 211-15. See Reckford, p. 210 n. 6.

<sup>28</sup> See also Soph. *Ant.* 1238-39; Aesch. *Ag.* 1389-90. Cf. Fraenkel, on *Ag.* 1389; Brown, on *Ant.* 1237-8.



argument that in a sacrifice — which is a "wedding in reverse" — the girl loses her virginity<sup>29</sup>.

It is remarkable that Greek culture not only links Love to Death, but also Wedding to Death. Artemidorus, for example, points out that ἐπειδὴ καὶ ὁ γάμος ἔοικε θανάτῳ [...] ὅσα γὰρ τῷ γαμοῦντι συμβαίνει, τὰ αὐτὰ καὶ τῷ ἀποθανόντι (II, 65). An association of Phaedra's death with her marriage we discern in Euripides' *Hippolytus*<sup>30</sup>:

*Hipp.* 767            τεράμνων  
                          ἀπὸ νυμφιδίων κρεμαστὸν ἄψεται ἀμφὶ βρόχον  
                          λευκᾷ καθαρμόζουσα δει-  
                          ρᾷ.

Moving towards the completion of this discussion I wish to point out an instance of remarkable form, an outer shell that holds all the aforementioned swine-images together: the very last swine in the *Posthomerica* (14.317f.) is interrelated to the very first swine (2.282f.) in the poem. What we read there is:

*Posth.* 2.284            ἢ συὸς ἢ ἄρκτοιο καταντίον αἰσσωσι  
                          2.288            ἤλυθον, ἀλλὰ μιν οὔ τι <κατα>κτανέειν ἐδύναντο

The bear occurs together with the swine as early as Homer — ἄρκτοι τ' ἀγρότεροί τε σύες (*Od.* 11.611) — while the majority of the post-Homeric examples come from late antiquity. It is remarkable that in none of these instances is there disjunction, as in *Posth.* 2.284: ἢ [...] ἢ. Instead, conjunctives are mainly used<sup>31</sup>.

The similarity between the first (2.282f.) and last (14.317f.) swine in the *Posthomerica* is undercut by the contrasting outcomes: in Book 2 the swine represents Memnon who successfully manages to confront the hunters. On the other hand, in Book 14 Polyxena is the very last victim of the Greeks in the land of Troy, and the time when Memnon incarnated hope for this city seems to be in the distant past. The swine or bear that represents Polyxena is now simply κατουταμένη. It does not fall during a hunting scene but has already fallen in the narrative time of the simile. What could not be done in 2.288 is fulfilled in 14.318. The preposition κατά strengthens the link between the two similes and emphasises the progress from an attack κατ-αντίον (2.284) which is unable κατακτανέειν (2.288), to the κατ-ουταμένη swine or bear (14.318). The form

<sup>29</sup> Loraux, pp. 39f.; citation from p. 37. See Collard 1991, on *Hec.* 611-12. An extensive discussion on marriage and sacrifice in Foley, *passim*. On *Soph. Ant.* see Goheen, pp. 37f.; Musurillo, p. 45. On the parallelism between Polyxena and Iphigeneia, see Collard 1991, 33; 34 n. 63 on the accounts of Polyxena's sacrifice.

<sup>30</sup> See Halleran, on *Hipp.* 767-70.

<sup>31</sup> Apollod. 3.172.3; Plut. *Pel.* 29.6; *Moralia* 977d; Gal. *Aliment. facult.* 3.1.15; Luc. *Am.* 36; Paus. 1.32.1; Ph. *Somn.* II, 87; Philostr. *Im.* 1.28.6; M. Aurel. *Ad se ipsum* 10.10. In ecclesiastical literature: Eus. *MPG* 20.756B; Greg. Naz. *MPG* 37.767A.

κατουταμένης is not just the only example of the verb in the poem. It is also a *hapax legomenon* which is likely to have been coined long before Quintus; if not, Quintus still knows existing synonymous compounds, like κατασφάζω-ττω, and to compose the most emphatic κατουτάω seems as much intelligent as natural. Phanis Kakridis (p. 193) includes κατουταμένη in those words whose ἀδεξιότης reveal their creator, Quintus. This is a rather unfair judgement, I think. The verb κατουτάω is a verb considerably more powerful than κτείνω, which is used in the similes of the death-ring (3.277, 13.129), even more powerful than κατακτανέω (2.288). It is powerful not simply owing to the intensifying preposition κατά, but also owing to its harsh sound /katout/. The roughness of the sound reflects the disagreeable nature of the action. The intensity of the compound verb in combination with its rarity is very serviceable in an image that seeks not only to stress but also to condemn the cruelty of Polyxena's murder.

To conclude, the sophisticated way in which Quintus conceives, composes and places his swine-images in the *Posthomerica* is evident. The swine vividly depicts the Trojan steps to an inevitable and unfair destruction. Seen individually, each group of images either delineates the course from successful resistance to doom or lingers on the inevitable destruction. During the whole swine-imagery, there is a movement from the vain bravery of both Memnon and Eurypylus to the helplessness of the Trojan women. So, the focus shifts from male warriors to female characters who experience the impact of the capture of Troy.



## II.5

## The leopard

The number of leopard-similes is small both in Quintus (three) and in the *Iliad* (two). While the *Iliad* restricts the presence of the leopard to similes (13.103, 17.20, 21.573), Quintus gives examples in the narrative (5.248), as well as two graphic examples at 5.19 and 10.183. The metrical position of the word differs in the two poems. The word always starts at the second longum in the *Iliad*, while Quintus prefers the very first longum in his leopard-similes (1.541, 3.202) and in 5.248. In Nonnus, the great majority (thirty-six) of the examples are in this position. So are all four examples in the *Halieutica* of Oppian (1.368, 2.352, 3.391, 5.30) and eleven out of the twenty-one examples in [Oppian's] *Cynegetica*.

Another difference from the Homeric leopard is related to the characters the animal describes. While Homer deploys his leopard similes in the *Iliad* for male characters — the Achaeans, indirectly referred to in a deer-simile (13.102-104), Panthus' sons (17.20), Agenor (21.573-578) — all three leopard-similes in Quintus depict the female: Penthesileia (1.540-544), the Trojan Women (3.201-203) and Cassandra (12.580-583)<sup>1</sup>. Vian (1954, 242) rightly uses this fact as an argument against Jacobs' conjecture in *Posth.* 13.72, who replaces ἀργαλέη with παρδάλιες: οἱ δ' ὥς παρδάλιες λιμῷ περιπαιφάσσοντες. I agree that Quintus cannot have thought of the Greek soldiers as leopards. He does not swerve from what seems to be a rule of some sort for him: leopards and lionesses always depict female characters. The Greeks do perceive the leopard as female — both words πόρ- and πάρδαλις are feminine<sup>2</sup> — but Quintus' firm inclination to compare women and not men to leopards is supported and possibly encouraged by the considerable post-Homeric tradition of the strong femininity of leopards. So, Aristophanes emphatically states the following sobriquet

*Lys.* 1014                    οὐδέν ἐστι θηρίον γυναικὸς ἀμαχώτερον,  
οὐδὲ πῦρ, οὐδ' ᾧδ' ἀναιδὴς οὐδεμία πόρδαλις

and Aristophanes Byzantinus gives a most interesting account: πάρδαλιν ἐκ νηπίου θηρατῆς ἀνὴρ ἡμερώσας εἶχεν, οἷα δήπου φίλην ἢ ἐρωμένην ἀγαπῶν καὶ περιέπων ἰσχυρῶς (*Epit.* 2.258). Even more overtly: Λέγει δὲ τὰς παρδάλεις, γυναῖκας οὖσας τὸ πρότερον, τροφοὺς εἶναι Διονύσου (*Epit.* 2.266)<sup>3</sup>. Finally, Dio Cassius refers to a prostitute who imitates a leopard: τις [...]

<sup>1</sup> An indirect reference to Penthesileia in 1.479-480. See Vian, on *Posth.* 12.580-583. Compare *Posth.* 12.538 with 7.95.

<sup>2</sup> On the forms πόρδαλις and πάρδαλις, see Campbell 1981, *Commentary*, on *Posth.* 12.580; Henderson, on *Ar. Lys.* 1014-15. Vian (1959, 167) notes that Quintus uses the Aeolic form despite the fact that Aristarchus condemns it. On the sex of the animal, cf. LSJ s.v. πάρδαλις; Hesych. s.v. πόρδαλις.

<sup>3</sup> See Lambros ed. 1885, ad loc.



γέρων, δημοσία μετὰ πόρνης πάρδαλιν μιμουμένης ἔπαιζεν (*Hist. Rom.* 75.8; Boissevain ed. 1901)<sup>4</sup>. It seems that, compared to Homer, post-Homeric writers have a clearer and stricter concept of animals and their genders.

The first leopard-simile composed by Quintus refers to Penthesileia:

*Posth.* 1.540      ἀμφοτέρων ὥρμησε καταντίον, ἥύτε λυγρή  
                          πόρδαλις ἐν ξυλόχοισιν ὀλέθριον ἦτορ ἔχουσα  
                          αἰνὰ περισσάινουσα **θόρη κατέναντ' ἐπιόντων**  
                          **ἀγρευτῶν**, οἳ πέρ μιν ἐν ἔντεσι θωρηχθέντες  
                          ἐσσυμένην μίμνουσι πεποιθότες ἐγχείησιν·

The simile describes a very impulsive and fearless attack by the leopard, which behaves with self-confidence as if not realising the danger. The fearlessness of this leopard is seen through the eyes of the hunters who lie in wait; it is on them that Quintus concentrates, as the apodosis shows:

*Posth.* 1.545      ὧς ἄρα Πενθεσίλειαν ἀρήιοι ἄνδρες ἔμιμνον  
                          δούρατ' ἀειράμενοι·

In giving the hunters such an important role, Quintus deviates from his source, the only extended leopard-simile in the *Iliad*, starting at v. 21.571. However, both the Iliadic and Posthomeric similes mention the place and the leopard's attack against the hunters in very similar wording, as the bold type shows:

*Il.* 21.573      ἥύτε πάρδαλις εἴσι βαθείης ἐκ ξυλόχοιο  
                          **ἀνδρὸς θηρητῆρος ἐναντίον**, οὐδέ τι θυμῷ  
                          ταρβεῖ οὐδὲ φοβεῖται, ἐπεὶ κεν ὑλαγμὸν ἀκούσῃ·  
                          εἴ περ γὰρ φθάμενός μιν ἢ οὐτάσῃ ἢ ἐβάλῃσιν,  
                          ἀλλά τε καὶ περὶ δουρὶ πεπαρμένη οὐκ ἀπολήγει  
                          ἀλκῆς, πρίν γ' ἢ ἐξυμβλήμεναι ἢ ἐδαμῆναι·

The ancient scholiast explains the singularity of the simile by expressing his strong approval of it: οὕτω δὲ ἐπιτέτευκται, ὅτι μηδὲ αὐτὸς Ὅμηρος ἄλλην μάχην παρδάλεως ἐτόλμησεν εἰπεῖν (*Sch. Il.* 21.573-8). Apart from being very short, the other Homeric leopard-simile (*Il.* 17.20) is a segment of a tripartite comparison, a priamel, expressed in an unusual negative way: οὐτ' οὖν παρδάλιος τόσσον μένος. The characteristics of fearlessness and impetuosity are obvious in *Il.* 21.573f. as in the *Posthomeric*. No doubt, the Iliadic statement οὐδέ τι θυμῷ / ταρβεῖ οὐδὲ φοβεῖται is too strong to escape any reader's attention and particularly that of a poet-reader like Quintus; yet his notion of this particular behaviour of the leopard is likely to have been strengthened by the Homeric Scholia: θυμικὸν καὶ πολεμικὸν τὸ ζῶον μέχρι θανάτου (*Sch. Il.* 21.573-8); θρασὺ γὰρ τὸ ζῶον τοῦτο (*Sch. Il.* 17.20-2, where, however, the swine and not

<sup>4</sup> From a period later than Quintus, cf. Adam., in Foerster I.351.4ff: τοίνυν τῶν θηρίων πάντων ὁ λέων ἐπιπλεῖστον τοῦ ἄρρενος εἶδους ἐστὶ μετέχων, ἢ δὲ πάρδαλις θηλυμορφότατον.



the leopard is ἀλογίστῳ ὀρμῇ φερόμενον)<sup>5</sup>. The vocabulary that Aelian uses, on the other hand, creates a less strong picture: τλημόνως δὲ ἔχειν καὶ καρτερῶς καὶ γεννικῶς ἢ φύσις κελεύει τὴν πάρδαλιν ὑπὲρ τοῦ τῶν πολεμίων ἐνυβρισάντων περιγενέσθαι καρτερικώτατα ἐναθλοῦσαν (Ael. NA 5.54.42f.).

The simile in *Posth.* 3.201-203 is part of Paris' speech to the Trojans (3.190-211) after the death of Achilles:

*Posth.* 3.199

ὃ γὰρ κακὰ μήσατο Τρῶας.  
καί μιν Τρῳιάδες μεγάλα φρεσὶ καγχαλόωσαι  
ἀμφιπεριστήσονται ἀνὰ πτόλιν, ἥντε λυγραί  
πορδάλιες τεκέων κεχολωμέναι ἢε λέαιναι  
ἀνδρὶ πολυκμήτῳ μογερῆς ἐπίιστορι θήρης·  
ὥς Τρῳαὶ περὶ νεκρὸν ἀποκταμένου Ἀχιλλῆος  
ἀθρόαι αἰξουσιν ἀπειρέσιον κοτέουσαι,  
αἱ μὲν ὑπὲρ τοκέων κεχολωμέναι, αἱ δὲ καὶ ἀνδρῶν,  
αἱ δ' ἄρ' ὑπὲρ παίδων, αἱ δὲ γνωτῶν ἐριτίμων.

The simile is evoked by the second half of v. 199. The word order in vv. 199-200 is noteworthy: ὃ [...] Τρῶας. / καί μιν Τρῳιάδες. The subject ὃ referring to Achilles, is transformed into the object μιν against whom the Τρῳιάδες are expected to turn in order to take revenge for the Τρῶας. These four words manage to encapsulate the whole nexus of relationships that Paris intends to exhibit in his speech. Positioned in a way of introduction to the simile, the words are particularly effective. The psychological tone of the suggested action of revenge is very carefully built in vv. 200-202 and it is repeated in vv. 205-206 following the simile (see underlining). In addition, notable is the powerful rhetoric scheme of vv. 206-207, which is constructed round the central participle κεχολωμέναι. The nouns are also carefully selected to serve the speaker's intention: the word τεκέων is repeated in the form παίδων, but it aurally revives in the term τοκέων, as well, which precedes and justifies the participle κεχολωμέναι; analogously, the word τεκέων above gives reason for the anger expressed by the same participle, which is placed at the same metrical position as in verse 202.

In relation to the previous leopard-simile in the *Posthomerica*, we note that the two similes in 1.540f. and 3.201f. are introduced by the same comparative word and employ the same epithet for the leopard. In fact, the whole unit of words occupies identical positions in the verses: (5—) ἥντε λυγρή / πόρδαλις (1.540-541) ≈ (5—) ἥντε λυγραί / πορδάλιες (3.201-202). As to the epithet used, it

<sup>5</sup> Cf. Eust. on *Il.* 17.21 (IV.5.1-2): ἀφυλάκτως ἔχει ὁ σῦς πρὸς τὸ παθεῖν διὰ τὸ ἄγαν θράσος. θρασὺ μὲν γὰρ καὶ ἡ πάρδαλις; Eust. on *Il.* 21.571-80 (IV.555.9-11): Ὅτι θυμὸν παρδάλεως ἱστορῆσαι βουλόμενος Ὅμηρος καὶ ὡς ἑαυτὴν ἐπιρρίπτει θανάτῳ, παραβάλλει αὐτῇ τὸν εἰρημένον Ἀγήνορα.



seems that apart from these examples in the *Posthomerica* there is no other example of a leopard being described as λυγρή in the extant sources contained in the *TLG*. Quintus also writes of λυγρὸν [...] μειδιόωσαι / πορδάλιες in 10.182-183, while he uses the epithet λυγρός of horses (6.245-246; 12.441, 571), of an eagle (6.271-272) and of birds (10.265-266). Particularly the unit λυγρὴ πόρδαλις is a very effective combination of words, owing to the repetition of the liquid consonants. The epithet seems somehow close to the epithet ὀλοός given to the leopard by [Oppian] (C. 3.63, 98; 4.36). No epithet describes the Homeric leopard, while λυγρός is used in the *Iliad* but not of animals.

I will here set out some thoughts on the epithet λυγρός in relation to Paris' rhetorical and emotion-evocative speech. The word λυγρός occurs at *Posth.* 1.540, which is a leopard-simile articulated by the poet-narrator himself. This fact makes us deduce two points: first, the very strong epithet λυγρός recurs at 3.201 because it is somehow associated with the leopard in the *Posthomerica*, rather than because it harbours the psychological intensity that Paris aims to inspire in the women of Troy<sup>6</sup>. In other words, it is Quintus — not Paris — who thinks of the leopards as λυγραί. It is not so much the demands of Paris' speech as the relationship of the epithet and the noun in this poem that determine the use of λυγραί in the speech. Second, it is definite that the λυγραι πορδάλιες in Book 3 refer to the λυγρὴ πόρδαλις in Book 1. The Amazon is the first figure promising the salvation of Troy. Her success is thwarted because of the men, οἳ πέρ μιν ἐν ἔντεσι θωρηχθέντες / ἐσσυμένην μίμνουσι πεποιθότες ἐγχείησιν. Achilles is one of the two men referred to in the simile of Book 1. The simile in Book 3 occurs after Achilles has died. Consequently, the image of the leopard revives in the new context of the defeated Achilles. Along with the image of the leopard, the hope for Troy is meant to revive. The outburst against the enemies is now expected from the Trojan women.

It is interesting how Paris' speech serves the needs of the poet to associate the two leopard-similes. Paris is speaking as if he realised how significant the simile will be not only for the Trojan listeners but also for the readers of the poem. The fact that the poet manipulates the characters' thoughts for his own poetical purposes, unavoidable though it may be, gives the impression that there is a silent agreement between Quintus and the reader that the *Posthomerica* is supposed to be read as a literary work, not as the narration of a historical event (as, for example, Tzetzes claims for his own *Posthomerica* several centuries later than Quintus). The character's unawareness of this double function of his speech

<sup>6</sup> I have discussed the similar use of the epithet οὐτιδανός in the fly-simile above (*Posth.* 3.264).



seems quite ironic but it is absolutely effective from a narratological point of view.

After the simile of a leopard or lioness which is embedded in the speech of Paris, the poet returns to the image of the leopard in order to describe not a crowd but a single woman. The leopard-simile applied to Cassandra gives the very last lines of Book 12:

*Posth.* 12.580 ἥ δ', ἄτε πόρδαλις ἔσσυτ' ἐν οὖρεσιν ἀσχαλόωσα  
 ἥν τ' ἀπὸ μεσσαύλοιο κύνες μογεροί τε νομῆες  
 σεύοντ' ἐσσυμένως, ἥ δ' ἄγριον ἦτορ ἔχουσα  
 ἐντροπαλιζομένη ἀναχάζεται ἀχνυμένη κῆρ·  
 ὥς ἣ γ' εὐρέος ἵππου ἀπέσσυτο τειρομένη περ  
 Τρώων ἀμφὶ φόνω· μάλα γὰρ μέγα δέχνυτο πῆμα.

This simile forms the antithesis of the leopard-simile of Penthesileia. In both similes, leopards confront men who will thwart or have already thwarted their activity. Despite the similar theme, the details differ considerably. While the leopard in 1.540-544 is active and aggressive (the verbs ὥρμησε καταντίον and θόρη κατέναντ' are eloquent), the one at the end of Book 12 is chased away; the only verbs of action sound rather as verbs of retreat in this particular context: ἔσσυτ', ἀναχάζεται<sup>7</sup>. The verb ἔσσυτ' fails to give a convincingly active tone to the behaviour of the leopard. Whatever aggression is seen in this verb, is undercut by the clause ἥν [...] σεύοντ' ἐσσυμένως and the verb itself is finally transformed into the ἀπέσσυτο of the apodosis. Not surprisingly, this difference in the physical activity of the animal in the two similes is followed by a shift towards a psychological tone in the second simile, where the leopard is ἀσχαλόωσα<sup>8</sup> and ἀχνυμένη κῆρ.

In the climax of the swine-imagery in the previous section, we saw women and their share of suffering in the war. In this section we have seen the leopard as depicting exclusively female characters. The tonality of these similes is conspicuous. The first leopard in the poem stands for the first important woman in it. After the death of Achilles who was the killer of that first leopard the Trojan women are thought of as leopards seeking revenge for all the death that has befallen their families. However, neither Penthesileia's success nor the Trojan women's revenge is fulfilled. The *Posthomerica* closes with the third and most psychological leopard which depicts another important woman in Troy,

<sup>7</sup> Campbell 1981, *Commentary*, on *Posth.* 12.580-4: "There does not seem to be an exact parallel in archaic epic ... for the structure of ἄτε ... ἔσσυτ' ... σεύοντ' ... ὥς ... ἀπέσσυτο."

<sup>8</sup> The form καγχαλόωσα of the codd. is suspiciously reminiscent of the form καγχαλόωσαι in 3.200.

*The leopard*

Cassandra. Her deep pain is precisely the influence she cannot have on the Trojans and the action she cannot take.



## II.6

## The lioness

We should keep in mind that there is no feminine form of the word “lion” in Homer. The ancient scholiasts have drawn attention to this (Sch. *Il.* 17.134-6a.<sup>1</sup>) and they clearly state, for example, that the lion in *Il.* 18.318-322 is used νῦν δ’ ἐπὶ θηλείας: [...] τὸ δὲ λέαινα νεώτερον ὄνομα (Sch. on *Il.* 18.318a). Eustathius also remarks on the subject: Λέοντα γὰρ νῦν οἱ παλαιοὶ τὴν θήλειαν λέγεσθαί φασιν, οἷα τοῦ ποιητοῦ μὴ εἰδότος εἰπεῖν λέαιναν, [...] διὸ Ζηνόδοτος οὐ παρεδέχετο τοὺς ἐνταῦθα στίχους, λέοντα μὲν αὐτὸς τὸν ἄρρενα νοῶν, λέγων δὲ μὴ σκυμναγωγεῖν τὸν ἄρρενα (on *Il.* 17.132-6: IV.26.2f.). Even when it seems that by writing λέων Homer means a lioness (17.133-136, 18.318-322)<sup>1</sup> the lions describe male characters: Aias and Achilles. It is only in the *Odyssey* (4.791) that Penelope is compared to a lion, and this is a male one. As a matter of fact, lengthy comparisons to a lioness are rare in Greek poetry. In general, after the lioness which we discern behind the male lions in the *Iliad*, there are only a few examples of lioness-similes or metaphors<sup>2</sup>. The word λέαινα itself is first attested in tragedy, when in Aeschylus *Ag.* 1258-1259 Cassandra likens Clytaemnestra sleeping with Aegisthus to a lioness mating with a wolf while the lion is absent. Sophocles compares Tecmessa to a mother-lioness<sup>3</sup>, whose cubs have lost their father and so she is their protector (*Aj.* 986f.). In Euripides' *Electra* (1163-1164) the Chorus describe Clytaemnestra, who wishes vengeance for the sacrifice of Iphigeneia, as a fierce mountain-reared lioness<sup>4</sup>. Medea has a τοκάδος δέργμα λεαίνης, the gaze of a lioness who has just given birth (*Med.* 187)<sup>5</sup>. Callimachus also stresses the gaze of the lioness<sup>6</sup>:

*Cer.* 50                    τὰν δ’ ἄρ’ ὑποβλέψας χαλεπώτερον ἢ κυναγόν  
                                  ὥρεσιν ἐν Τμαρίοισιν ὑποβλέπει ἄνδρα λέαινα  
                                  ὠμοτόκος, τᾶς φαντὶ πέλειν βλοσυρώτατον ὄμμα,

while Theocritus emphasises her roar in a pathetic description of Agaue:

*Id.* 26.20                    μάτηρ μὲν κεφαλὰν μυκήσατο παιδὸς ἐλοῖσα,  
                                  ὅσσον περ τοκάδος τελέθει μύκημα λεαίνας·

Long before Theocritus, Pentheus is thought of as the offspring of a lioness in Euripides' *Bacchae* (989f.), while a lengthy pathetic description of a leonine Pentheus and a λεοντοφόνος Agaue (Nonn. *D.* 46.224) is later made by Nonnus

<sup>1</sup> See, however, the objection of Fränkel 1921, 92-93.

<sup>2</sup> Campbell 1981, *Commentary*, on *Posth.* 12.530-3; Wolff, *passim*.

<sup>3</sup> For a mother lioness, see Stat. *Theb.* 5.203f., 10.414f.; V.Fl. *Arg.* 3.737f.

<sup>4</sup> See Cropp, on Eur. *El.* 1163-4.

<sup>5</sup> See Wolff, p. 147; for lion imagery in tragedy, see pp. 146f.

<sup>6</sup> See Cahen, on Call. *Cer.* 50-52.

(D. 46.177f.). Nonnus places emphasis on the animal's maternal role and he has a long simile of a lioness suckling her cubs in D. 3.388-393<sup>7</sup>. In the *Dionysiaca* the lioness-image is thematic in the touching picture of Aura whom Dionysus has deceived and impregnated. So, the roar of a lioness in labour is the initial point of similarity to Aura's cries when she gives birth (D. 48.788): φρικαλέον βρύχημα λεχώιδος εἶχε λεαίνης. A few verses later, in the narrative, Aura exposes her unwanted children in the wilds in order to be eaten by a lioness: θῆκεν ὑπὸ σπήλυγγι λεχώια δεῖπνα λεαίνης (D. 48.910). When beasts prove to be μειλίχιοι, gentle and affectionate to the children, Aura will attempt to kill them displaying the rage of the lioness, ἄγριον ἦθος ἔχουσα δασυστέρνοιο λεαίνης (D. 48.918). By inference, in the same way as Quintus presents the leonine Aias crossing the boundary between simile and narrative, Nonnus depicts the leonine Aura transgressing the boundaries between the realms of imaginary and real.

Quintus writes about both masculine and feminine lions, and of the Homeric masculine forms he adopts λέων, not λῖς or λῖς<sup>8</sup>. He does create a correspondence between male characters and lions on the one hand, and female characters and lionesses on the other. He avoids writing a lioness-simile for a man, though had he done so, he could have had expressive images of warriors lamenting fallen comrades or taking revenge for them. In the scene of Nestor lamenting Antilochus, for example, Quintus could have created a pathetic lioness-simile. S. H. Lonsdale (1990, 30) has already commented on the feminine gender as capable of adding pathos, especially "in similes portraying the relationship between mother animal and offspring".

Quintus does not think of leonine women and men in very different ways, as he does, for example, with his similes of birds of prey and those of mother-birds<sup>9</sup>. He exploits only to a small extent the lioness in her maternal role, and so does not probe into the feelings of a mother-lioness. The description of the Trojan women by Paris is not a deep insight into the bereaved wife's or mother's psychology. Yet he has an especially sad view of females as lionesses, in whose psychology he expresses a particular interest. All three lioness-similes contain expressions of emotion, whereas the emotional element in lion-similes is considerably lower; details are shown in the table below:

<sup>7</sup> See Chuvin (ed. 1976), ad loc.

<sup>8</sup> See Lee's objections as to the meaning of the word (pp. 40-46).

<sup>9</sup> For both lioness and bird in a maternal role, see Stat. *Ach.* 1.167f. and 212f.; Mendelsohn, *passim*.



**Lions**

2.332-334	ὃ δ' ἄρ' οὐ τι λιλαιόμενός περ ἀμύνει οἱ αὐτῷ, οὐ γάρ οἱ ἔτ' ἔμπεδοί εἰσιν ὀδόντες οὐδὲ βίη, κρατερὸν δὲ χρόνῳ ἀμαθύνεται ἦτορ
3.144-145	ὃ δ' ἄρ' οὐ τι πεπαρμένος ἦτορ ἄκοντι λήθεται ἡνορέης
5.407	λιμῷ ὑπ' ἀργαλέῃ δεδμημένος ἄγριον ἦτορ
6.397	μαίνεται ἐνὶ μέσσοισιν
7.465	μέγ' ἀσχαλόων ἐνὶ θυμῷ
7.489	λιλαιόμενοι μέγα θυμῷ

7 out of 16 lion-similes correspond to 43.75%.

**Lionesses**

1.317	αἵματος ἱμείρουσα, τό οἱ μάλα θυμὸν ἰαίνει
3.202	κεχολωμέναι
12.532	τῆς δ' ἐν φρεσὶ μαίνεται ἦτορ

3 out of 3 lioness-similes correspond to 100%

*Words and expressions of emotion applied to lions and lionesses in the Posthomerica.*

Remarkable is the last lioness-simile in the *Posthomerica*. It describes the reaction of Cassandra to the imminent doom of her city<sup>10</sup>:

*Posth.* 12.529      ἥ ρ' ὅτε σήματα λυγρὰ κατὰ πτόλιν εἰσενόησεν  
εἰς ἓν ἄμ' αἰσسونτα, μέγ' ἴαχεν, εὔτε λέαινα  
ἦν ρά τ' ἐνὶ ξυλόχοισιν ἀνὴρ λελιημένος ἄγρης  
οὐτάσῃ ἢ βάλῃ, τῆς δ' ἐν φρεσὶ μαίνεται ἦτορ  
.....  
πάντῃ ἀν' οὔρεα μακρὰ, πέλει δέ οἱ ἄσχετος ἀλκή·

This simile stands out because Quintus places it in the context of the stealthy and unheroic conquest of Troy on the one hand, and of the lack of Trojan alertness on the other, namely in a context where there is no position for the heroic lion. In such a situation it is natural that Book 13 depicts the Greeks as wolves rather than lions (13.45, 133, 258). Wolves may have also featured in the lost verses that followed 13.72. The simile of Cassandra is a simile of honour to the city that is going to fall. Smitten though it is, the lioness keeps the spirit of resistance and fighting. She represents the body of healthy and resisting Troy. The wounds of the

<sup>10</sup> See Campbell 1981, *Commentary*, pp. 180f.

lioness correspond to the σήματα λυγρά that Cassandra sees in the city; the simile shows how she feels these σήματα on her own body, a body compared to that of a lioness. So, Cassandra feels the wounds of Troy and suffers the pain before Troy itself does. This simile — along with the similes of Achilles (3.142f.), Eurypylus (6.396f.) and Neoptolemus (7.464f.) — belongs to the group of similes where lions confront men. The simile of Cassandra looks like Achilles', because as lions they are both wounded — Achilles representing the Greek army, Cassandra representing the Trojan people.

Cassandra's simile has also elements in common with the simile of Penelope to a lion in *Od.* 4.791-792, which is a simile of merit and heroic resistance<sup>11</sup>, as that of Cassandra in the *Posthomeric*:

*Od.* 4.788            κεῖτ' ἄρ<sup>12</sup> ἄσιτος, ἄπαστος ἐδητύος ἡδὲ ποτήτος,  
                          ὀρμαίνουσ', εἴ οἱ θάνατον φύγοι υἱὸς ἀμύμων,  
                          ἦ ὃ γ' ὑπὸ μνηστῆρσιν ὑπερφιάλοισι δαμείη.  
                          ὅσσα δὲ μερμήριξε λέων ἀνδρῶν ἐν ὀμίλῳ  
                          δείσας, ὅπποτε μιν δόλιον περὶ κύκλον ἄγωσι,  
                          τόσσα μιν ὀρμαίνουσιν ἐπήλυθε νήδυμος ὕπνος·

Cassandra identifies herself with Troy, as Penelope identifies herself with Telemachus. For the simile's length of time, Penelope lives in the position of Telemachus and experiences the danger that lurks for him, as Cassandra lives in the position of Troy and experiences the pain that will befall it. Though the two descriptions are similar in nature, the anxiety of the two women is expressed in different terms. No doubt, there is a difference between Quintus' Cassandra who is physically active and Homer's Penelope who is soon going to sleep. Still, the activity of Quintus' Cassandra in the narrative is not as intense as the lioness-simile has implied, and this is a point that has already been indicated<sup>13</sup>. What seems a discrepancy arises, I believe, from the fact that Cassandra does not so much act physically like a lioness, but rather feels the wounds of Troy on her body and psyche as a lioness would feel wounds caused by hunters. Therefore, the similes of Penelope and Cassandra have a mental and psychological tone respectively. The image of Cassandra is stronger, since the emergency of the situation leads her further than Penelope can reach, to a discomposure, though not maenadic as in Triphiodorus (358f.)<sup>14</sup>.

<sup>11</sup> Wolff, p. 146; Podlecki, p. 84.

<sup>12</sup> A different reading, e.g. in Ludwich (ed. 1998 [1889]) and Von der Mühl (ed. 1984 [1962]) is κεῖτ' ἄρ' ἄσιτος.

<sup>13</sup> Campbell 1981, *Commentary*, on *Posth.* 12.530-8.

<sup>14</sup> For a comparison of Quintus' and Triphiodorus' description of Cassandra, see Campbell 1981, *Commentary*, on *Posth.* 12.530-8; Ferrari, pp. 39-40, who sees in Triphiodorus, as opposed to Quintus' and Virgil's descriptions of the Trojan princess, "una Cassandra più delicata" (p. 40).



I started the discussion of Quintus' animal-similes with the lion and I now finish the second chapter with the lioness. In the first part I showed that the pre-eminence of the lion is undermined. In this last part, though, the undermining is more definite and conspicuous. This is something to which I will come back in the epilogue of the short section that follows and contains observations on the leopard and the lioness.

II.6 The lioness  
APPENDIX

The lioness and the leopard

The lioness and the leopard are unmistakably related in the *Posthomeric*. The succession of the relevant similes is shown below:

		A) <i>Penthesileia</i>		
h u n t i n g	1	1.315-317	lioness	attacking
	2	1.540-544	leopard	attacking in vain
		B) <i>Trojan Women</i>		
	3	3.201-203	leopards or lionesses	vengeful
		C) <i>Cassandra</i>		
	4	12.530-533	lioness	wounded
	5	12.580-583	leopard	chased away

*Similes of lionesses and leopards in the Posthomeric.*

The very beginning and end of this succession of similes form a thematic ring composition. In the very first and very last similes (1 and 5) the animal enters the human realm and causes damage. So, though human beings are absent in the first simile, the lioness attacks domesticated animals — oxen — while in the last simile the leopard is chased away by shepherds and dogs from the place where cattle are put at night. On the contrary, all similes between 1 and 5 picture animals that are victims of hunters.

Now, let us momentarily isolate the similes that depict each of the three female subjects — Penthesileia, the women of Troy and Cassandra. All three are thought of as both lionesses and leopards, and it is noteworthy that each of the three descriptions (A, B and C) delineate thwarted endeavours and death. So, in pair A Penthesileia is viewed in a light of glory as a lioness, but this glory is undermined in the leopard-simile where the vainness of her confidence is exhibited. The valiant heroine will soon fall like a leopard in the encounter with a hunter. Simile B is a picture of pain, bereavement and wish for revenge. The death of sons and husbands is now followed by their killer's death; this chain of death prompts the women's desire for revenge. From the personal death that is foreseen



in pair A, we passed to the death of beloved persons in B, and we now move to pair C, which combines the doom of the individual (as seen in A) with that of a group of people (as seen in B). I have mentioned above that Cassandra represents the resisting Troy, the Troy that does not exist any more. Therefore, the wounds of the lioness and the unsuccessful endeavours of the leopard are not really personal but collective; they represent more than Cassandra herself.

The melancholy tonality in the depiction of lionesses and leopards is in assonance with the fate of the female in the *Posthomerica*, especially of women from the Trojan side. The aforementioned similes describe the fate of the female on the one hand, and also the imminent fall of Troy as it is reflected on the experience of women. Penthesileia's similes share in the pattern of the lioness and leopard we have just seen and so the Amazon Queen is pictured in the same dark colours as the widows and bereaved mothers of Troy are, or as Cassandra is. There is a circle of death where these heroines are involved, no matter if they take an active part in the war or stay behind and suffer its impact.

## Chapter III

### (a) The beast: Introduction

Στην περιπέτεια τού Οιδίποδα η άλογη φύση, το ακαθόριστο, το σκοτεινό και το θανατηφόρο τέρας παίρνει την όψη τής Σφίγγας. Είναι το θηρίο το αινιγματικό και το κυρίαρχο που φράζει το δρόμο. —Το ζητούμενο στο αίνιγμά σου το ονομάζω Άνθρωπο, της αποκρίνεται ο Οιδίποδας. Και το θηρίο αμέσως επιστρέφει στο βάθος της όψης του και αφανίζεται. Η φύση νικιέται.

D. Liantinis, *Τα Ελληνικά*, Athens 1992, p. 135.

I will argue that beast-similes are considerably different from all other animal-similes: they are similes of a different substance. My approach is based on the assumption that the beast as an unidentified wild animal does not necessarily (or, does not really) represent any particular animal, unless it refers to an animal which has already been identified in the context. The beast is the wild animal in the abstract sense. I shall take a simple step towards the significance of the unequivocal word “beast”. The community would designate as such, an animal which for some reason (lack of knowledge, physical distance, etc.) is either difficult or impossible to identify. Taking this initial point slightly further: a speaker would designate an animal as a beast, if he decides to conceal the animal's identity as being either unnecessary or immaterial. He could also regard the identity of the animal as meaningless or even unwanted. In this case where the beast's identity is deliberately suppressed, emphasis is placed not on the animal itself, but rather on the situation in which the animal is seen or shown, or on the situation which the animal itself creates. Deeper than the cognitive significance of the word “beast” as an unidentifiable or unidentified wild animal, is the quite emotive view of the “beast”, the word's force as is *felt*<sup>1</sup>. So, above all specified animals, the beast is the reflection of crude and unrefined wildness; it embodies the dark force of the irrational and the power of instinct. It is the non-human, the reflection of the unknown: it stands for something which is strange and distant from human, which is difficult for man to understand. G. E. R. Lloyd discusses (p. 187) “how comparisons are used in early Greek literature not only to express,

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<sup>1</sup> On the cognitive and emotive significance of words, see Babiniotis 1991, 90f., 91 n. 31 (see p. 99), 121f.



but also to grasp or conceive the unknown or what is difficult to comprehend." He mainly refers to similes which aim to grasp the divine or inner psychological states and reactions. Towards his conclusion he states that (p. 190; his italics) "Comparisons are a means of describing the known: but they may also be used [...] *to apprehend the unknown* by likening it to something known or familiar." On the contrary, what I am concerned to note is that there are times when similes — beast-similes in particular — can show the unknown not in order to interpret it, but to let us see it better as being unknown and help us realise how distanced we are from that.

When a poet thinks of a character as a beast, he invites the reader to see the dark and opaque power of Nature, as well as the pre-eminence of instinct reflected in this identification. The poet sheds light not on the person, but on both the outer and inner situations in which the person finds himself/herself: that is, the setting of events on the one hand (outer situation) and the character's psychological reaction to these outer events (inner situation) on the other. It is clear that what the simile aims at is not characterisation, as is usually the case in other animal-similes. The choice of a particular animal would entail a totally divergent direction: the reader would be expected to approach the text equipped with pre-knowledge and pre-conceptions about the nature of the animal. Consequently, the characteristics of the animal would be reflected on the character being described. As Hainsworth puts it, "Heroes are normally compared to 'noble' animals, lions, boars, or stallions, whose courage is easily imputed in the hero even if it is not the point of comparison."<sup>2</sup> By contrast, the beast does not reflect the similarity of the individual to an animal, but rather his remoteness from human standards. The difference between the two is fine, but important. An unspecified fierce animal has the power to reveal the significant chasm between the realms of the human and the non-human. For example, when in Aeschylus' *Agamemnon* the Chorus comment on Cassandra's behaviour, they compare it to that of a newly caught beast. The isolation of Cassandra is enhanced, since she is not merely a foreigner but essentially a stranger, a different person whom no-one can understand:

Ag. 1062                      ἑρμηνέως ἔοικεν ἡ ξένη τοροῦ  
                                     δεῖσθαι· τρόπος δὲ θηρὸς ὥς νεαιρέτου.

It appears that a θήρ in terms of behaviour is what a βάρβαρος is in terms of language. It encompasses all that is beyond perception and, consequently, cannot be adequately expressed in words.

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<sup>2</sup> 1993, on *Il.* 11.558-62.



It is sad that the depth of the word's semantics is missed in the way lexicographers interpret it and mainly critics, both ancient and modern, read it in Homer and elsewhere. It forms an exception that Keith (p. 20) presents the beast-similes of the *Iliad* as a separate category. Though he does not attempt any interpretation, his referring to the usage of the theme reveals that the author does not perceive beasts as lions: "For θήρ, wild beast, in the attitude of searching, peering or trembling and fleeing after doing some wrong cf. III 449; XI 546; XV 589". Another exception is G. S. Kirk (on *Il.* 3.449-50), who mentions "the wild if unspecified beast"; even so, he goes on to remind the reader of the hungry lion to which Menelaus was compared earlier. Finally, I must note that in her translation of the *Posthomerica* (1991) Calero Secall rightly uses the word "fiera" for a beast, without altering the meaning of the similes.

On the other hand, many scholars arbitrarily deprive the word of its cognitive meaning, that of "a wild animal": the beast is taken to mean "a lion"<sup>3</sup>. Even Schnapp-Gourbeillon (1981) who discusses Homeric animal-similes in particular, does not look into the beasts as a separate group. Such an approach shows a misunderstanding of the poet's intentions; it overlooks the process he has followed in order to decide on the most effective vehicle for his message<sup>4</sup>. In fact, the least one can demand from a poet of Homer's merit is — if not a startling revelation of the word's potential<sup>5</sup> — that he be sufficiently, if not perfectly aware of both the nuance and gravity of any single word he is using. He should not imply but write what he wishes to say, and most importantly: he should *mean* what he says. Literature is expected to be aware of the norm, namely the crystallised significance that words have in the community's code; it is only then that literature can broaden the notion of the words by breaking the norm of language<sup>6</sup>. The occurrence of the "beast" is neither a matter of variation nor of metrical convenience as D. J. N. Lee suggests<sup>7</sup>. A beast is a beast and a lion is a lion. In other words, to think of somebody as a beast and to think of somebody as a lion or a wolf are two different processes of mind. One of these two processes of mind is nicely expressed by John Chrysostom: ὥσπερ οὖν ὅταν λέγῃ, Ἀναπρασῶν

<sup>3</sup> See, e.g., Hesych. s.v. θήρ; Sch. A.R. 1.1243-48a; Sch. vet. Arat. 35.6; Sch. Opp. *H.* 3.387; Eust. on *Il.* 3.449 (I.682-683); Sch. *Il.* 10.183-6; Eust. on *Il.* 10.183-8 (III.41.32-33); Hainsworth 1993, on *Il.* 11.546-7; Sch. *Il.* 15.586b; Eust. on *Il.* 15.585f. (III.767.23); Janko 1992, on *Il.* 15.323-5 and *Il.* 15.586-8; Lee, p. 22.

<sup>4</sup> See Babiniotis 1991, 122f. ("Προθετικότητα" = Intentionality).

<sup>5</sup> See Babiniotis 1991, 95f. ("Ἡ μοναδικότητα της λέξεως στον ποιητικό λόγο" = The uniqueness of the word in poetical speech). He discusses such topics as the plasticity of significance, the scale of the emotive charge of the word, and how the word is emotively rebaptised in the poet's sensibility.

<sup>6</sup> See Babiniotis 1991, 269f. ("Καθημερινή και ποιητική γλώσσα" = Everyday and poetical language).

<sup>7</sup> P. 22, 22 n. 49 (see p. 38).



ἐκοιμήθη ὡς λέων [Num. 24.9], τὸ ἄμαχον καὶ φοβερὸν ἐκλαμβάνομεν, οὐ τὸ θηριῶδες οὐδὲ ἄλλο τι τῶν τῷ λέοντι προσόντων (MPG 60.559.26f.).

As an example I will quote the only beast-simile in the *Odyssey*, which refers to the dogs of Eumaeus:

*Od.* 14.21                    πὰρ δὲ κύνες θήρεσσιν ἐοικότες αἰὲν ἵαυον

Eustathius on *Od.* 14.21 (II.58.36) remarks: θήρεσσιν ἐοικότες, λύκοις τυχὸν ἢ λέουσιν, ὁκνεῖ γὰρ διασαφῆσαι τὴν λέξιν. I hesitate to accept that Homer just ὁκνεῖ to specify the species of the beasts in the simile. In theory, this simile could be πὰρ δὲ κύνες λείουσιν ἐοικότες αἰὲν ἵαυον and it would be effective to compare a shepherd's dog to a wild animal which slaughters herds. The ferocity of the dogs is stressed here, and this is actually borne out after only a few verses, when they attack Odysseus ἐξαπίνης (v. 29). As S. Lilja (p. 19) notes, "it must be admitted that Homer describes ordinary sheep dogs as remarkably bloodthirsty. [...] The whole scene is skilfully constructed to give emphasis to the ferocity of the swineherd's dogs. At the very beginning they are θήρεσσιν ἐοικότες (21), and thus likened to beasts of prey."<sup>8</sup> A lion is wild but not the representative *par excellence* of wildness. After all, the dogs are not making a dashing movement that would be fit for a lion. They do bark, but the element of sound is famously absent from the Homeric lions, anyway. On the contrary, θήρεσσιν can express the strange, unpredictable and unexpected nature of the dogs, and this is more effective than thinking of the dogs as lions. The same element of dangerous ferocity that is unexpected and alien to the proper nature of an animal, in this case of a horse, we see in Libanius' autobiography (*Or.* 1.259, Martin ed. 1978): ἵπποι δὲ ἐοικότες μὲν θηρίοις, τοῦτο δὲ οὐ δοκοῦντες, [...] καὶ ἦν οὐδὲν κακὸν εἰκάσαι, τὸ δ' ἄρα ἦν μέγα. χωροῦντι οὖν μοι διὰ μέσου τοὺς ὁδόντας ἐδείκνυσαν, ἀντὶ βελῶν τοῖς ποσὶ χρώμενοι, τὸ δ' ἤρκεσεν ἂν εἰς θάνατον. The general (as expressed in the noun "beast") and the specific (as expressed in the words "lion", "boar" or other) may overlap, since each particular wild animal species is part of the whole group of wild animals; however, they are hardly interchangeable.

A fine example of this impossibility of changing the general for the specific at no expense to poetical value, we see in two splendid verses of the Modern Greek folk song of Λιογέννητη (Liogeniti = the Sun-born girl). The verses describe the defloration of Liogeniti by Kostantis:

165                            ὅλονυχτὶς κοιμοῦντανε σὰν δυὸ γλυκὰ ἀδερφάκια,  
καὶ πρὸς τὰ ξημερώματα σὰν τ' ἄγρια πουλάκια.  
(Politis 74)

<sup>8</sup> See also Heubeck *et al.*, on *Od.* 14.21; Schnapp-Gourbeillon 1981, p. 163.



(all night long they were sleeping like two sweet siblings,  
and towards dawn like wild little birds)

The comparison “σὰν τ’ ἄγρια πουλάκια” (like wild little birds) expresses how the instinctive awakening of Nature has led the two youths to love-making. Such a succinct meaning could have never been expressed if the poet had preferred to use identified birds instead of the effective unidentified wild ones. The image of particular birds, e.g. pigeons, would communicate the sense of affection and love; it would reflect the sense of partnership, as so often the imagery of some particular pairs of mating birds does in Modern Greek. The wild birds not only express this standard idea of partnership and love but they are also qualified to go beyond; they convey the insinuation that Liogeniti and Kostantis made love. Even further, they express the thrill and passion of the intercourse as reflected in the relationship which has now clearly moved to a new stage; the καί at the beginning of the second verse has more the meaning of “but” than of “and”.

Of course, it is not only in the realm of animals that the general and the unidentified harbour different significances. Another example is the comparison of human generations to leaves in Homer, in the famous reply of Glaucus to Diomedes' question about his lineage:

*Il.* 6.146                    οἷη περ φύλλων γενεή, τοίη δὲ καὶ ἀνδρῶν.  
                                 φύλλα τὰ μὲν τ’ ἄνεμος χαμάδις χέει, ἄλλα δέ θ’ ὕλη  
                                 τηλεθόωσα φύει, ἔαρος δ’ ἐπιγίνεται ὥρη·  
                                 ὥς ἀνδρῶν γενεὴ ἣ μὲν φύει ἣ δ’ ἀπολήγει.

The unidentified leaves reflect the invincible law of Nature. Besides, the number of the unidentified falling leaves parallels the human death as a common lot which is unsympathetically seen by Nature. When god Apollo says that it is not worth fighting with Poseidon for the sake of poor mortals (*Il.* 21.462-464: οὐκ ἄν με σαόφρονα μυθήσαιο / ἔμμεναι, εἰ δὴ σοί γε βροτῶν ἔνεκα πτολεμίζω / δειλῶν), he compares mortals to leaves (464f.)<sup>9</sup>. So, to the aforementioned parallelism of humans and leaves he adds the consequent idea that the human masses are insignificant.

In passages parallel to the Homeric verses, the poets do not, any more than Homer does, attempt to specify the (spring) leaves. Mimnermus, for example, thinks of the brevity of youth as parallel to the brevity of spring leaves<sup>10</sup>:

*Mimn.* 2 W 1            ἡμεῖς δ’, οἷά τε φύλλα φύει πολυάνθεμος ὥρη

<sup>9</sup> Coffey (pp. 127-128) thinks that *Il.* 6.146f. and 21.464f. are similes of an abstract point of comparison and he sees them as exceptional statements of a general principle. A discussion of the two similes, especially of the first one, in Fornaro, pp. 30f.; cf. Bezantakos 1996, 318, 318 n. 167.

<sup>10</sup> See parallels in Papademetriou, p. 79. On both this fragment and Semonides 29 D, which cites *Il.* 6.146 in its second verse, see A. Allen 1993, 41-42; Garner, pp. 2f. (for parallels see pp. v-vi). Humans are φύλλων γενεῇ προσόμοιοι in *Ar. Av.* 685. See Sch. vet. *Ar. Av.* 685i; Dunbar, on *Ar. Av.* 685.



ἔαρος, ὅτ' αἶψ' ἀνγῆις αὖξεται ἡελίου,  
τοῖς ἵκελοι πήχυιον ἐπὶ χρόνον ἄνθεσιν ἥβης  
τερπόμεθα

Quintus usually thinks of leaves when he describes large numbers of dead or dying people, namely fallen or falling: *Posth.* 1.345, 2.536, 3.325, 8.230, 9.503 (there is also the example of the sheep that Aias kills at 5.409). In the *Iliad*, on the contrary, apart from the leaf-image that Glaucus and Apollo use in order to express the fragility of the human race (6.146 and 21.464 respectively), there are only two more examples of leaves, and those indicate the mass of the Greek army (2.468, 800). Homer never writes of troops falling like leaves<sup>11</sup>.

It is important that in all the passages I have referred to above, the leaves are unidentified. As regards Quintus' accounts of the falling or fallen warriors, not only the leaves but the men are unidentified, too. If all these comparisons were based on the leaves of some particular plant, then they would reveal a subjective and emotional embellishment by the speaker, as well as a sympathetic view (more expected from a human than a god). The whole description then would be coloured by an attempt to characterise not so much Nature, but rather our own existence as the speaker views it. In the *Posthomerica*, when Agamemnon seeks Philoctetes' understanding he speaks of humans in the power of Fate as leaves in the power of the wind (9.503-504); however, when the phantom of Achilles speaks to Neoptolemus about the fragility of human beings, he thinks not of leaves — though he apparently alludes to the Homeric image of the leaves — but of blossoms<sup>12</sup>:

*Posth.* 14.207      ἀνδρῶν γὰρ γένος ἐστὶν ὁμοίον ἄνθεσι ποίης,  
ἄνθεσιν εἰαρινοῖσι· τὰ μὲν φθινύθει, τὰ δ' ἀέξει·

Blossoms are not just a part of Nature, as leaves, they are its revelation at its most astonishing beauty. Given that the speaker is a person already dead, it is reasonable that the utterance of a general principle may take on a special nuance. Achilles has experienced what he is talking about; he is not philosophising but rather speaking out of his personal pain. His words are designed to arouse sympathy.

Finally, there is another point I wish to underline: the beast depicting the emotional state of the individual in particular, draws a picture strictly linked to the present situation and time. It portrays, as I have already mentioned, not the character but the side of his psyche which is able to be viewed at a very particular

<sup>11</sup> See Fornaro, pp. 38-39, for an association of the leaf-image as indicating the mass with the leaf-image as reflecting the brevity of the life-span in the *Iliad*.

<sup>12</sup> See Vian, on *Posth.* 14.207-208.

moment<sup>13</sup>. There is a slight, yet important, difference between behaving like a lion at a particular moment by letting your given courage, heroism and stubbornness come out and express themselves, and behaving like a beast at a particular moment by drawing not from elements of your character but by breaking the contour of your self and adopting what is alien to your known nature. To illustrate this idea I will cite a few examples: ἐξέστηκε τῆς φύσεως [sc. τὰ θηρία], ὥπερ οἱ μαινόμενοι τῶν ἀνθρώπων (Arist. *EN* 1149b35, Susemihl and Apelt edd. 1912); ἡ μὲν γὰρ θηριότης μανία τινὶ ἔοικε (Asp. in *EN* 1149b23, Heylbut ed. 1889); ἀνήμερος καὶ θηριώδης φαίνεται οὐκ ἔοικῶς ἀνθρώπῳ (Sch. Eur. *Ph.* 129 Schwartz; cf. Sch. Eur. *Ph.* 130); εἰς θηριώδη τρόπον μετήλλαξάς σου τὴν φύσιν, τῇ τοῦ θηρίου συνοικία ὁμότροπος αὐτῇ γενόμενος (Basil MPG 30.817A). The individuals we are going to see in Homer, in Apollonius and Quintus, do not hide a beast in them always, do not display a bestial nature that always waits to find a way to the surface. In other words, bestiality is not a permanent trait of theirs.

Obviously, I disagree with G. Lakoff and Z. Kövecses when in their discussion of metaphors that express anger they opine that (p. 206; their capitals): "PASSIONS ARE BEASTS INSIDE A PERSON. According to this metaphor, there is a part of each person that is a wild animal. Civilized people are supposed to keep that part of them private, that is, they are supposed to keep the animal inside them. In the metaphor, loss of control is equivalent to the animal getting loose. And the behavior of a person who has lost control is the behavior of a wild animal."<sup>14</sup> I was glad to read H. Pelliccia's opinion on the matter (p. 32): "does use of this metaphor imply a belief that 'there is a part of each person that is a wild animal' at all times? Or does the animal only come into being together with the anger?"; and elsewhere (p. 33 n. 49): "the idea of a permanent anger-animal (or lust-animal, etc.) only enters our casual folk psychology (correlative to the unself-conscious use of the metaphor) when we are dealing with pathological cases, when a person presents him- or herself to us primarily as the embodiment of a 'humor': that is the principle by which we can say 'He has a ferocious temper' of someone who is at the moment behaving pacifically. The cogent feature of the pathological case is that we have witnessed the person's anger repeatedly. [...] What we do normally think we carry with us at all times is not an anger-animal, but the capacity for anger, the faculty, or potential for anger". As I have already mentioned above, to behave like a beast at a given moment means to

<sup>13</sup> I do not imply, of course, that this is a function of the beast-simile exclusively. Cf. Moulton 1974, 386, 386 n. 35, 387.

<sup>14</sup> See also pp. 206-208.



go beyond the borders of your self and embody what is alien to your known nature.

Hence, if I use the language of grammar I can say that the beast is like not an attributive but a predicate term. For example, when at the meeting of Achilles and Priam Homer writes that

Il. 24.572 Πηλείδης δ' οἴκοιο λέων ὥς ἄλτο θύραζε

the lion functions as an attributive term and "the short simile flashes by with a reminder of the strength and danger that are deep in Achilles' nature, even at the moment when he performs an act of respect and reconciliation."<sup>15</sup> But when Andromache presumed that Hector has probably been killed,

*Π.* 22.460                                      μεγάροιο διέσσυτο μαινάδι ἴση,  
παλλομένη κραδίην·

This is what I mean by speaking of a predicate term: Andromache cannot be always characterised as a μαινάς; this is not a characteristic designed to be in her nature. At the moment when she loses her equanimity, she fails to be the person she normally is. Exactly as Andromache is imagined as a μαινάς, Menelaus, Aias, Antilochus and even the dogs of Eumaeus in Homer, Polyphemus in Apollonius, Aias and Apollo in Quintus, and even Philoctetes in his harsh situation, are all imagined as beasts. If they were imagined as identified animals, then the attributes of these animals would be lent to the characters as permanent traits, as we saw in the comparison of Achilles to a lion above. As G. E. R. Lloyd has written (p. 184; his italics), "it seems that the early Greeks held that animals not only symbolised certain characteristics, but *permanently manifested* them".

Being the antithesis to this process, the beast indelibly enhances the colour of a particular moment or situation which is fleeting. I believe that this contrast is the reason why there is a difference in the distribution of lion- and beast-similes among characters. Both Homer and Quintus can apply more than one lion-simile to a single character; for example, Quintus' nineteen lion-similes are bestowed on fifteen characters. Obviously, there are persons who in the course of the war show more of a lion-like prowess in their character than others. On the contrary, beast-similes are applied to individuals only once, as they relate to unique moments and consequently unique states of their mind and psyche. We shall see that in the *Posthomerica* the Achaeans are described as beasts not once but twice; however, these are similes applied to armies and we shall note how these beast-similes are distanced from emotion in order to accentuate the fierceness of fighting; apparently, this fierceness can be a permanent trait of warriors.

<sup>15</sup> Moulton 1977, 114.

In Modern Greek the beast-metaphor or simile is also — as in Homer, Apollonius and Quintus — confined to the delineation of the person's emotions at a particular moment. This metaphor is very commonly used in order to portray the loss of self-control and the sudden outburst of anger which cannot be harnessed by the person who is angry nor sufficiently described in a non-pictorial language by an onlooker. But it can be more than that: “to become a beast” is to feel a sudden overwhelming emotional upset and to express this in uncontrollable words and deeds. In other words, it means to transgress the limits of emotional expression<sup>16</sup>. Another meaning of the beast-metaphor is again relevant to exceeding certain limits, but this time it refers to size<sup>17</sup>. It seems that this usage occurs already in Philostratus: τὸν δ' Ἀνταῖον, ὃ παῖ, δέδιας οἶμαι· θηρίῳ γάρ [ἄν] τι νι ἔοικεν, ὀλίγον ἀποδέων ἴσος εἶναι τῷ μήκει καὶ τὸ εὖρος (*Im.* 2.21.3). The beast as denoting power but also the transgression of limits both of size and brightness is seen in the following verse by Odysseus Elytis<sup>18</sup>:

Κι ὁ ἥλιος στέκεται ἀπὸ πάνω του [sc. τοῦ χρόνου] θηρίο ἐλπίδας.

In his verse<sup>19</sup>

θὰ χυμήξει σὰν θηρίο μέρας

the beast occurs in a highly erotic context and denotes both the unspeakable brightness and the wild force of desire.

I have tried to make the strong suggestion that the word “beast” should be seen as having an autonomous significance and potential, and not as implying a particular animal species. In the field of Homeric studies these two dynamic characteristics of the word (significance and potential) have been unfairly and unjustifiably overlooked. As a result, they have been inactive for a very long time.

<sup>16</sup> See Dimitracos, s.v. θηρίο(v); Stamatakos s.v. θηριώδης no. 4.

<sup>17</sup> See Stamatakos, s.v. θηρίο(v) no. 7.

<sup>18</sup> Προσανατολισμοί, “Ἡ Μαρίνα τῶν βράχων”, v. 33.

<sup>19</sup> Ἡλιος ὁ Πρῶτος, “Παραλλαγές πάνω σὲ μιὰν ἀχτίδα. Πράσινο”, v. 10.



## (b) The beast

There are similes in the *Iliad* where the beast refers to an animal which has been previously identified in the simile; so, it refers to a lion in 11.119 and 15.633. I regard this to be a distinct use of the beast that does not really show the full potential of the word. We are now going to look into similes in which the beast is an unidentified animal and occurs either in the foreground or in the background. Its function in each case is different.

The beast is seen in the background twice:

*Il.* 10.183                    ὥς δὲ κύνες περὶ μῆλα δυσωρήσονται ἐν αὐλῇ  
                                  θηρὸς ἀκούσαντες κρατερόφρονος,

*Il.* 15.323                    οἱ δ' ὥς τ' ἤε βοῶν ἀγέλην ἢ πῶν μέγ' οἰῶν  
                                  θήρε δύω κλονέουσι

Here the Trojans are compared to beasts in similes which describe how the Greeks perceive the Trojan threat. The word “beast” is distanced from the introductory phrase of the simile and is not given a place until the very beginning of the second verse. In these examples the beast enters our optical field indirectly, through the eyes of the animals which are threatened by it; that is, the dogs (*Il.* 10.183) and the oxen or lambs (*Il.* 15.323) which represent the Greeks. As Janko (1992) comments on *Il.* 15.323-5, “So does [sc. heighten the terror] the viewpoint: since nobody is defending the sheep, the attack is seen from their angle.” The beast as perceived by the opponents embodies the dark force, namely the unknown and hostile force of Nature against them. In the second simile of this category we see the only example of the beast in Homer referring to more than one individual. For the first and only time in *Il.* 15.323f. the beast describes a pair of characters, Hector and Apollo.

Homer places the beast in the foreground three times, always referring to individuals. In these cases, the beast is the focus of the attention. It comes into our view directly: the unit θηρὶ εἰκώς forms the first words, if not the only ones, of these beast-similes. It appears that when in the foreground, the word has a definite psychological significance. No doubt there is an obvious distance between the situation of Menelaus, who is deceived as a warrior and simultaneously betrayed and mocked but still love-stricken as a husband, and the situation of Aias and Antilochus who flee in fear. Yet we can discern a common denominator: all three men's state of mind is a state of violent discomposure and loss of wits. A closer look at the similes will corroborate the view I have expounded above and reveal additional points of interest. The first occurrence of the beast as placed in the foreground is the following:

*Il.* 3.448                    τὼ μὲν ἄρ' ἐν τρητοῖσι κατεύνασθεν λεχέεσσιν·  
                                  Ἀτρείδης δ' ἀν' ὄμιλον ἐφοίτα θηρὶ ἐοικώς,  
                                  εἷ που ἐσαθήσειεν Ἀλέξανδρον θεοειδέα.

The picture is structured on the polarity between τὼ μὲν, that is Paris and Helen, and Ἀτρείδης δ', namely Menelaus. In the first line a picture of privacy is elaborated. The τρητὰ λέχεα operate as the only adjunct of place for any sort of activity. The verb κατεύνασθεν (put oneself to bed, lie down to sleep) realises the eager desire of Paris for Helen as he has expressed it a few verses earlier (*Il.* 3.441-446). Thereby, the verb of repose constitutes the only form of activity in the verse and this activity is apparently sexual. In a sharp contrast to this picture of privacy, the following verse describes a picture of exposure to the crowd. We now move from the interior of a bedroom to the openness of the battlefield. Kirk notes that "As usual the poetical transition from place to place is made without effort, but with special contrast here between luxurious bed and the wild if unspecified beast."<sup>20</sup> Homer chooses a verb significant of intense movement and he expresses the field of action with the phrase ἀν' ὄμιλον. Ironically, solitude has not seized those who are in privacy, but him, who moves to and fro in the crowd in vain while his wife is in bed with another man. It seems that these two verses encapsulate the kernel of the Trojan war. After all, the simile appears in a context where it was formally agreed that the winner of the duel between Menelaus and Paris would have Helen (*Il.* 3.281f.) and so the war would come to an end. However, Paris is the one to have Helen though Menelaus is the one to have won (*Il.* 3.457).

Scholars have identified the beast in the simile above with a lion because the simile is often seen as referring to the lion-simile in *Il.* 3.23-26<sup>21</sup>. This identification is not unreasonable, but it may be ill-considered. True, a few lines before the third rhapsody of the *Iliad* comes to an end, the beast-simile harbours the vanishing of the joy that Menelaus felt and the thwarting of the intentions he had as soon as he saw Paris in the beginning of that rhapsody. The diction in the wider context of the two similes strengthens the link between them<sup>22</sup>:

<u><i>Il.</i> 3.21f.</u>	<u><i>Il.</i> 3.449f.</u>
ἀρηίφιλος Μενέλαος	ἀν' ὄμιλον
ὀμίλου	εἷ [...] ἐσαθήσειεν
Ἀλέξανδρον θεοειδέα	Ἀλέξανδρον θεοειδέα

<sup>20</sup> 1985, on *Il.* 3.449-50.

<sup>21</sup> So in Sch. *Il.* 3.449b, and less directly in Kirk, on *Il.* 3.449-50.

<sup>22</sup> The words in *Il.* 3.449f. show the parallelism to 3.21f., and not the actual word-order in the poem.



ὀφθαλμοῖσιν ἰδών

ἀρηιφίλῳ Μενελάῳ

*Lexical affinities between Il. 3.21f. and 3.449f.*

Despite this undeniable affinity, the two similes are substantially different as results from the meaning of the two terms, lion and beast. My opinion is that a poetically possible structure that would mean “ὥς λέων ἐχάρη Μενέλαος Ἀλέξανδρον ἰδών” would have been ineffective. In other words, were the lion-simile as short as the beast-simile, it would be incapable of expressing emotion. Homer extends the picture because this is the only means of giving content to the verb ἐχάρη (*Il.* 3.23). Now that the simile is extended, beside the emotional facade of the picture, namely the emphasis on the joy of Menelaus, there is an elaborate mechanism of character-drawing. Menelaus is the lion, namely the brave and powerful hero, the pre-eminent warrior. On the other hand, Paris is a mere σῶμα (*Il.* 3.23), the dead body of a deer or goat. The contrast is eloquent. Now, it is important to note that the words “beast” and “lion” are designed to react differently to the context in which they are placed. In the beast-simile (*Il.* 3.449) emphasis is placed not on the potential of the animal but on the situation in which the animal is. Therefore, the choice of animal differs from that in the lion-simile (*Il.* 3.23-26). Of course, the beast expresses threat as the lion would do, but the wildness that the beast harbours is rougher and purer than the lion's. Moreover, what the lion could not embody but the beast can, is the concept of otherness: the psychological upset of a being who is alone and unknown. So, a fine but important difference is that the lion describes the lone fighter, whereas the beast describes the loneliness of the fighter.

The qualities of being alone and unknown are highlighted by the contrast between the beast and the crowd, the ὄμιλος. The beast does not refer just to a feeling, but to a whole nexus of inner states. We see not only what the person feels, but also how his feelings are reflected on the way he perceives himself in his surroundings. That is, we see how his feelings mould the way he views his position in the ὄμιλος. Hence my strong impression that towards an elucidation and understanding of the multi-sided beast, the verbs of sight in *Il.* 3.450 (εἶ [...] ἐσαθρήσειεν) and 11.546 (παπτήνας) are as significant as the word ὄμιλος (*Il.* 3.449, 11.546). The attribute of θηριότης seems to be reflected into one's eyes: the agony of Menelaus at finding Paris, and his consequent wildness, are both mirrored in his eyes (εἶ που ἐσαθρήσειεν). In Aias' scanning look through the crowd, the reader can see his distance from this crowd. This distance is revealed both to Aias himself and to the people who form the crowd. For, as G. Gillan writes (p. 40), "In its vision of things, the eye not only unfolds its relationship to things, but their relationship to it and its incorporation into the space inhabited by



them. [...] The eye is, then, just as much, in vision, the object of things as things are its objects. And the experience of vision moves back and forth from seeing to being seen, and from being seen to seeing in a way that echoes the relation of touching-touched." The phrase *θηρὶ ἐοικώς* is placed at the end of the verse, but this does not detract from the fact that in the way the reader reads or the listener hears these lines, the succession of words is: *Ἀτρείδης [...] ἐφοίτα θηρὶ ἐοικώς, εἴ που ἐσαθρήσειεν Ἀλέξανδρον*. I see the position of the comparison (*θηρὶ ἐοικώς*) between the two verbs as indicating that Menelaus is like a beast in both the way he moves (*ἐφοίτα*) and the way he sees (*εἴ [...] ἐσαθρήσειεν*).

The syntax in another beast-simile reveals the same delicate link between the comparison and the verbs. The simile describes the retreat of Aias:

*Il.* 11.546                    *τρέσσε δὲ παπτήνας ἐφ' ὀμίλου θηρὶ ἐοικώς*

I think that the participial phrase *παπτήνας ἐφ' ὀμίλου* is not *really* parenthetical, as, for example, is meant to be in the Modern Greek translation by Nikos Kazantzakis and Johannes Kakridis: "καὶ φεύγει, τρομαγμένος γύρω του θωρώντας, σὰν ἀγρίμι". In a similar manner, Alexander Pallis translates: "κι' ἀφοῦ ὁδε γύρω, σὰ θεριὸ κατὰ τὸ πλῆθος κάνει". Both verbal forms (*τρέσσε* and *παπτήνας*) precede the phrase *θηρὶ ἐοικώς* and are, I think, linked to it. Even if the phrase was designed to be strictly parenthetical, it still gains a special pliancy by its closer proximity to the one verb (*παπτήνας*) than to the other (*τρέσσε*). This pliancy is easily understood if we take into consideration the significance of the crowd and of the verbs of seeing for the understanding of the first beast-simile in the *Iliad*, the one written for Menelaus. So, Aias *τρέσσε* like a beast, but what lends depth and width to this statement is the fact that Aias looked around with a feeling of alarm. What elucidates his retreat is that Aias' look through the crowd (*ἐφ' ὀμίλου*) is the look of one who feels the discomfort and loneliness of a stranger and misfit in his hostile surroundings. I have mentioned that the attribute of *θηριότης* can be seen into Aias' scanning look through the crowd. B. Snell (p. 3) writes of *παπταίνειν*: "it denotes a visual attitude, and does not hinge upon the function of sight as such. [...] A man would notice such attitudes in others rather than ascribing them to himself." Lonsdale's reaction to the participle *παπτήνας* in *Il.* 11.546 is — unlike mine — not psychological (1989, 326): "Aias hurls menacing glances at the throng like a besieged lion holding its attackers at bay until it can escape". His approach is in accord with his general conclusion that the verb *παπταίνω* is associated with the idea of hunting. The beast as gazing in a particular way we see in Philostratus' description of the Cyclops: *καὶ βλέπειν μὲν ἡμερόν φησιν, ἐπειδὴ ἐρῶ, ἄγριον δὲ ὀρῶ καὶ ὑποκαθήμενον ἔτι, καθάπερ τὰ θηρία τὰ ἀνάγκης ἡττώμενα* (*Im.* 2.18.3). Julian writes another simile: *ὥσπερ τὰ θηρία ὀργίλον καὶ ὅξυ βλέπουσιν* (*Euseb., Or.* 2 [3] 103b, Bidez ed. 1932).



I would like to add something to the discussion of Aias' simile. The images of the lion and the donkey which follow this beast-simile seem as if they are its developed form (something that, for example, Eustathius and Hainsworth believe)<sup>23</sup>. The two similes describe the unwillingness of Aias to retreat. However, we should note that earlier than the two similes, this unwillingness can be discerned not in the beast-simile itself, but in the verse which directly follows this simile: ἐντροπαλιζόμενος, ὀλίγον γόνυ γουνὸς ἀμείβων (*Il.* 11.547). It is this idea that the extended similes expand, and not Aias' inner upset and the instinctive nature of his flight, as seen in the beast-simile. There is also something to be said on how the special focus of attention varies in this succession of similes. The beast-simile is purely psychological. On the contrary, in order to express an inner state (the unwillingness of Aias to retreat) the two extended similes employ external pictures — "concrete detail", as C. Moulton would put it<sup>24</sup> — so shedding light on events and action. In fact, there is a gradual movement from the beast-simile that describes a purely psychological state to the similes that describe the relationship of the person with the others. This step from the inner to the outer helps both to intensify Aias' distress and to justify the hero's action by showing that the situation was such that there was no choice. By making these points I wish to clarify the affinity among the similes and not to question the indubitable links among them.

Antilochus is also thought of as a beast while he, like Aias, retreats:

*Il.* 15.585            Ἀντίλοχος δ' οὐ μεῖνε θεός περ ἐὼν πολεμιστής,  
                          ἀλλ' ὃ γ' ἄρ' ἔτρεσε θηρὶ κακὸν ῥέξαντι ἐοικώς,  
                          ὅς τε κύνα κτείνας ἢ βουκόλον ἀμφὶ βόεσσι  
                          φεύγει, πρίν περ ὄμιλον ἀολλίσθημεναι ἀνδρῶν.

The verb ἔτρεσε, the same as in the previous beast-simile, draws an unmistakable link between the two pictures which are further interwoven: the beast in the second simile has killed a dog or a man and his oxen (*Il.* 15.587). In the succession of the similes on the retreat of Aias, the simile that follows the beast-simile describes how the intention of a lion to kill oxen is thwarted by dogs and men (*Il.* 11.548-555). So, the two pictures of retreat in Books 11 and 15 are the reverse form of each other.

Having looked into the beast-similes of Menelaus and Aias we are not at all surprised that the word ὄμιλος occurs in this simile of Antilochus, too. On the contrary, I would say it was quite expected. What is lacking here is the verb of seeing, and this might be one of the reasons why the simile is extended. The image of the crowd and the relation of the animal to it are *in there*, in the beast's

<sup>23</sup> Eust. on *Il.* 11.544-7 (III.248.25f.); Hainsworth 1993, on *Il.* 11.546-7.

<sup>24</sup> 1974, 386, 386 n. 34.



mind; in particular, they dictate its flight: ἔτρεσε [...] πρίν περ ὄμιλον ἀολλισθήμεναι. However, the crowd is not *out there*, it has no physical presence. Thus, there is no crowd for the beast to look at; there is no look to give depth to the psychology of the animal, there is no look to reflect the relationship between the beast and the crowd. This relationship of alienation is delineated with the extension of the simile and the reference to the deeds of the animal against the people it flees from. C. M. Bowra sees the emotional tone of the simile: "Here the comparison picks up not only the sudden retreat of Antilochus but his feelings as well", whereas when G. Williams discusses the influence of this Homeric simile on Virgil's *Aeneid* 11.805f., he does not see the emotional nature of the simile and writes: "Here little is operative in the context except the running away — and that is only temporary. Antilochus has no reason to feel guilt. The poet objectively sees his hasty retreat in terms of an animal that has done something outrageous (though Antilochus has not)."<sup>25</sup>

To conclude, whenever Homer thinks of an individual as a beast, he depicts the instinctive reaction of a character who is deeply distraught and has lost his good senses. In addition, he depicts the solitude, the uncertainty, the pain of helplessness at a particular and difficult moment when the individual feels that he does not belong to the group and he can expect neither help nor protection from anywhere. I wish to stress the phrase "at a particular and difficult moment" and repeat that the beast represents the loss of control and the consequent sort of ἔξοδος or ἔκστασις from one's nature, not as a trait of character but only temporarily, at a given moment, in a given situation. This is a usage we shall also see in Apollonius and Quintus.

Apollonius writes of Polydeuces that (*Arg.* 2.44-45) οἱ ἀλκή / καὶ μένος ἥντε θηρὸς ἀέξετο. In these verses we can see what exceeds human experience and known standards. Vian (on *Arg.* 2.45) notes this idea of excess, but assigns it to the verb ἀέξετο only. In fact, this comparison to a beast has become clear since Campbell made manifest that Apollonius' Polydeuces alludes to the Euripidean Dionysus. So, "Polydeuces, serene and lovely as he is, possesses the brute force of a beast (45); Dionysus too has the beast in him (*Ba.* 922, al.)."<sup>26</sup> Besides, Argo, though it is not stated directly, is also thought of as a sea-beast:

*Arg.* 1.990                    φράξαν ἀπειρεσίησι Χυτοῦ στόμα νειόθι πέτρης,  
                                 πόντιον οἶά τε θῆρα λοχώμενοι ἔνδον ἔοντα.

However, the word has a quite different nuance there. Rather than the ship being compared to a beast, it is the ambush that reminds one of a sea-beast hunt. So, the

<sup>25</sup> Citations from Bowra 1930, 127, and G. Williams 1983, 176.

<sup>26</sup> 1974, 39.



word is not used of an individual who is in action. It is just applied to an object which appears in the comparison of one human activity (1.990) to another (1.991). Similarly in *Arg.* 4.317-318, it is the human emotion of fear that is emphasised, not a parallelism between ships and sea-beasts:

*Arg.* 4.317

νηῶν φόβῳ, οἷά τε θήρας

ὁσσόμενοι πόντου μεγακήτεος ἐξανιόντας.

In addition, Apollonius describes Polyphemus as a beast (1.1243-1247). Hylas is being abducted and Polyphemus is the only person to hear him cry out. Polyphemus is likened to a hungry beast which can hear sheep bleating from a distance and rushes forward only to realise that the sheep have already been shut in the pen. Coming so close to satisfying its hunger but failing to do so, the beast feels great disappointment. The Scholia on the *Argonautica* misinterpret the significance of the θήρ. According to the Sch. *Arg.* 1.1243-48d, the reason why Polyphemus is compared to a beast is "διὰ τὴν ἔμφυτον τοῦ ἥρωος δύναμιν". We also read comments like "the simile is a paradox, however. Polyphemus runs after the cry intent upon rescuing Hylas. Yet the image reveals a wild beast"<sup>27</sup>. However, Apollonius' beast-simile for Polyphemus (1.1243-1247) perfectly responds to the function of the Homeric beast-similes as has been delineated above. The simile not only expresses Polyphemus' distress but forcefully depicts the emotive dimensions of this distress.

Vian thinks that this simile has two Homeric models. The Iliadic model that he and Campbell<sup>28</sup> correctly point out is the beast-simile that describes the unwilling retreat of Aias (*Il.* 11.548-555). Indeed, Apollonius appears to understand and adopt the function of the beast in Homer. It is pellucid that the animals in *Arg.* 1.1243f. and *Il.* 11.548f. have identical plans which receive identical thwarting. However, I have the feeling that this Iliadic model is not the only one and perhaps not the one that reveals most Apollonius' inspiration from Homer. I believe that more than the description of Aias, Apollonius had the beast-simile of Menelaus (*Il.* 3.448f.) in mind and consciously created a parallel picture to that. It is apparent that the two Homeric beast-similes are interwoven in his mind. I would say that he used the outer situation from the description of Aias in order to build a picture closer to the inner situation of the description of Menelaus. The parallelism to the simile of Aias is mainly based on form, while the one to the simile of Menelaus is wider and more significant in terms of matter. In fact, this simile of the *Argonautica* could form a successful extension for the first beast-simile of the *Iliad*, namely the picture of Menelaus desperately searching for Paris. There is a series of linking points between the two pictures.

<sup>27</sup> Broeniman, p. 123; cf. 123 n. 290.

<sup>28</sup> Vian on *Arg.* 1.1247; Campbell 1981, *Echoes*, on *Arg.* 1.1243s.



Firstly and most importantly, they describe the same emotion (no matter if the hostile Menelaus is the antithesis of the caring Polyphemus): their immoderate, excessive agitation, which is alien to human reason. The wording also implies that Apollonius refers to Homer: Polyphemus ἀμφὶ δὲ χῶρον φοίτα, while Menelaus ἀν' ὄμιλον ἐφοίτα. The significance of this similarity is enhanced by the fact that this is the only instance that Apollonius uses the verb φοιτάω in the whole of his *Argonautica*<sup>29</sup>. Finally, there is another important link which is relevant to the deep substance of the two similes. Apollonius delineates a polarity between the realm of the Nymph and Hylas on the one hand and of Polyphemus on the other. Making due allowances, it is the same polarity as we discerned between Paris and Helen on the one hand and Menelaus on the other, in the Homeric simile. So, Paris and Helen are seen in a realm of erotic privacy similar to that of the Nymph and Hylas. The erotic colour of both encounters is unquestionable. Of course, Hylas is violently forced to participate in this encounter, while Helen is not. Yet she consents only after she has subdued her will to the determined and harsh Aphrodite (*Il.* 3.399f.; especially 418). Polyphemus, exactly like Menelaus, stands across the way. They are both distraught, having lost the person they care about and consequently their equanimity, standing solitary and helpless. The natural (perhaps inevitable) course of the affinity between the two passages leads us to a final step: we can see both Polyphemus and Menelaus as deprived of their beloved, and so, the polarity mentioned above will be more than a literal and metaphorical spatial difference. It will be a wide and unbridgeable chasm between the lover (Menelaus or Polyphemus) and the other two persons. Thus, the two similes totally correspond in the light of the allusion to the love of Polyphemus for Hylas, an allusion already discerned by critics; for example, R. Hunter notes that "Polyphemus' reaction to Hylas' cry no doubt alludes to a version of the story in which Hylas was his, not Heracles' *eromenos*"<sup>30</sup>. Or, to put it differently, the nexus of parallelisms that I have shown between the beast-similes in the *Argonautica* and the *Iliad*, is a new fact that corroborates the view that Apollonius alludes to the relationship in which Polyphemus is the ἐραστής and Hylas the ἐρώμενος. We can see, then, the revelation of the allusion from a new point of view.

I have endeavoured to show that it is at least very plausible (if not conspicuous) that in order to compose his beast-simile, Apollonius shapes his inspiration keeping Homer in mind.

<sup>29</sup> See Campbell 1983, *Index*, s.v.

<sup>30</sup> 1993, 39; see also 39 n. 120. Cf. Beye, p. 94, 94 n. 23 (see p. 184); Clauss, p. 154; Broeniman, p. 123 n. 291.



Quintus differs from Homer and Apollonius in both the quantity and quality of the beast-similes. In terms of quantity he writes the greatest number of similes of this kind. In fact, Quintus gives the beast the second position in his list of animal-similes after the lion. I shall not divide the Posthomeric beast-similes according to the occurrence of the beast in the background or the foreground, as I did with the Homeric examples. While Homer keeps a high percentage of beast-similes for the individual and applies one example to a couple of characters, Quintus differentiates himself to a surprising extent and composes beast-similes not only for the individual or for pairs of characters but also for groups, which is something unseen in Homer. Thus, I feel that I should not arbitrarily apply my Homeric division to the *Posthomeric*, but rather respect the fact that there is a different axis in the function of the beast-image in Quintus. So, I suggest that the suitable approach for Quintus' material is to look into the beast-similes as describing the individual, pairs of warriors and finally armies.

Thinking of individuals, the sum of four similes and a metaphor is a number considerably higher than that in preceding epic. In terms of quality (by saying quality I mean the special characteristics and significance of the similes and not their appreciation as being superior or inferior to Homer's) we note that usually the Homeric model cannot be applied in its entirety but only partially to any single beast-simile in the *Posthomeric*. It is only in the description of Aias that the Homeric model can be sufficiently applied. Thus, if we look for psychological descriptions in particular, we should distinguish the Posthomeric similes of Apollo, Aias and Philoctetes. Of these, the first two express more the inner state of upset and less the solitude of the character, while the last one reveals rather his solitude than his upset. In general, Quintus breaks the fixed Homeric function and isolates a single characteristic at a time — force, upset or solitude — to place emphasis on. Nevertheless, the images of the beast in the *Posthomeric* have something in common: wildness as a violent force of Nature.

We shall now have a closer look into the beast-similes which depict the individual. We are going to discuss each simile separately, starting with the simile of Aeneas as viewed by Philoctetes (*Posth.* 11.476). The simile has the form “θηρὶ βίην + a comparative word”. This form does not occur in preceding poets. In addition, this is the only extant example of θήρ being used with the comparative word ἀτάλαντος. In Homer, there is only a single example of a short comparison which consists of (a) an animal, (b) the comparative word, and (c) an accusative of specification: this example is in *Il.* 4.253, when Diomedes is said to be συῖ εἵκελος (ῆ—) ἄλκην. However, the accusative of specification occurs in two other short comparisons, where it is again the accusative form of the word ἄλκη. So, it occurs in *Il.* 13.330 of Diomedes (φλογὶ εἵκελον (ῆ—) ἄλκην), and in



*Il.* 18.154 of Hector (φλογὶ εἵκελος (ῥ—)ἀλκήν). An extended form of this type we see in *Il.* 17.281-283, referring to Aias: σὺν εἵκελος (ῥ—)ἀλκήν / καπρίῳ, ὅς. Quintus writes more similes of this sort than Homer and differentiates himself from him in several aspects. So, he changes the comparative word from εἵκελος to either ἀτάλαντος or εἰκώς and as regards his accusative of specification, to the Homeric ἀλκήν he prefers the word βίην (in three out of four examples) or θυμόν. Another important aspect is that Quintus does not retain the fixed succession of the three terms in the short comparison as seen in the *Iliad*, that is: (a) simile referent + (b) comparative word + (c) accusative of specification. On the contrary he feels free to change the order of the parts, usually reversing (b) and (c), as in *Posth.* 1.336: (1—)Κηρὶ βίην εἰκυῖα (Koechly gives θηρί pro κηρί); 11.476: (1—)θηρὶ βίην ἀτάλαντον (cf. 11.224-225); 14.550: (1—)ἀκαμάτῳ Τιτῆνι βίην ὑπέροπλον εἰκώς. Quintus changes the order of the components even by giving to the simile referent the last position of the three, as in *Posth.* 7.98: ἀτά(ῥ—)λαντος ἀτειρέα θυμόν Ἄρηι. Besides, he illustrates both the simile referent (14.550: ἀκαμάτῳ Τιτῆνι) and the accusative with an epithet which either precedes or follows it (*Posth.* 7.98: ἀτειρέα θυμόν, 14.550: βίην ὑπέροπλον). Finally, Homer prefers the image of the inanimate flame in order to describe his characters, while Quintus opts for animate, if supernatural figures, as Ker (1.336), Ares (7.98) or a Titan (14.550).

It is conspicuous that the Iliadic and Posthomeric short similes of this sort do not have much in common. Nevertheless, it seems probable that Quintus forms his comparison of Aeneas to a beast on that of Homer's which describes Diomedes as a swine. Yet I still regard it as significant that when it comes to the presence of an animal in the same type of simile, then Homer thinks of a swine while Quintus thinks of a beast. Philoctetes does not think of any particular characteristics and consequently of any particular animal when he sees Aeneas; it is the excessive force, the opaque power of Nature that he sees in his opponent, that is why he thinks of him as a beast. In other words, he thinks of an animal (a) that Homer has treated in a very different way, as we saw, and (b) to whose βίη there are only two extant references: θηρὸς τὴν τόσσην ἐξεκύλισε βίην (*AP* 9.543.6 = *Garland*, v. 3000); δειδιότες θηρῶν τε βίην μερόπων τε θεὸν κῆρ ([*Opp.*] *C.* 3.513). So, even if Quintus really has Diomedes in mind, it is significant that he creates an original picture out of his model. It deserves stressing the importance of this independence from the model: when Quintus places the beast in this particular form of comparison, he not only constructs a form unseen in Homer, but most importantly he distances the semantic possibilities of the word θῆρ from those in Homer, as we shall see below.



I have mentioned above that the comparison of Aias to a beast is the only one that adequately reflects the Homeric model as a whole. It is a deeply psychological picture and belongs to a chain of four similes that describe Aias' *μανία*. The chain extends over verses 364-391, and each simile is artfully and evenly evoked by the wording of the previous one. What evokes the beast-simile in particular is the pointless movement of Aias as described in 5.370: ὅπη ἔγε μὲν γυῖα φέρεσκον. Quintus lingers on the aimlessness of this movement (5.371: πάντα δ' ἀμφιθέεσκεν) and introduces the beast-simile which interprets the movement as an outer revelation of an inner state:

*Posth.* 5.371      πάντα δ' ἀμφιθέεσκεν ἀναιδέι θηρὶ εἰκώς,  
                      ὅς τε βαθυσκοπέλοιο διέσσεται ἄγκεα βήσσης  
                      ἀφριόων γενύεσσι καὶ ἄλγεα πολλὰ μενοινῶν  
                      ἢ κυσὶν ἢ ἀγρότης οἷ οἱ τέκνα δηώσονται  
                      ἄντρων ἐξερύσαντες, ὃ δ' ἀμφὶ γένυσι βεβρυχώς,  
                      εἴ που ἔτ' ἐν ξυλόχοισιν ἴδοι θυμήρεα τέκνα,  
                      τῷ δ' εἴ τις κύρσειε μεμνηότα θυμὸν ἔχοντι,  
                      αὐτοῦ οἱ βιότοιο λυγρὸν περιτέλλεται ἦμαρ·

A look into the whole chain of pictures will elucidate the role of this simile. So, the description starts with a *λαῖλαψ* (5.364-369) that gives an abominable fright to the sea-farers: ἢ τε φέρει ναύτησι τέρας κρυεροῖο φόβοιο (5.366). Should the simile of a *λαῖλαψ* correspond or indirectly allude to the narrative context, then the verse about the bad omen of the cold fear sets Aias against the others. What follows is the beast (5.371-378) that is bereft of its young and is ἄλγεα πολλὰ μενοινῶν / ἢ κυσὶν ἢ ἀγρότης (5.373-374). So, we see Aias as feeling the others against him. We next watch a further turning inwards as the self-consuming picture of the *λέβης* develops (5.380-384) in order to express how μέλαν δέ οἱ ἔξεεν ἦτορ (5.379). Thus, the simile of the cauldron focuses on Aias himself. Between the lines of the cauldron-simile we read the identical image of the river Xanthos burning in *Il.* 21.362-364. By this unmistakable allusion to the river, the cauldron-simile expands its notional limits and manages to fit more efficiently into the succession of similes that describe the force of Nature (*Posth.* 5.364f.). With the last tripartite simile of the sea, storm and fire (5.386-389), the focus returns to Aias against the others, as verse 5.389 may well imply: πίπτει δ' αἰθομένη πυρὶ πάντοθεν ἄσπετος ὕλη. So, in the mode of a ring-composition the first and the last similes depict natural phenomena which show an action of Aias against the others, while the cauldron-simile depicts his distress and anger. Thus, in this succession of psychological portraits the beast-simile is the only one to imply Aias' deprivation of what he naturally deserved and to describe his emotional position against the others.



The description of Aias as a bereft beast is deceptively close to that of Neoptolemus as a bereft lion in *Posth.* 7.464ff<sup>31</sup>. Beside (or behind) the same situations there is a considerably different reaction on the part of the animals; there is a danger of overlooking this difference easily. So, we watch the distraught beast in a pointless movement of search for its young on the one hand, and the distraught lion in a planned action against the ill-doers on the other: there is a perspicuous contrast between *πάντη δ' ἀμφιθέεσκεν* (5.371) and the concrete and powerful *ἔσονται ἀγρευτῇσιν ἐναντίον* (7.466) as well as the *ἐπέσονται ἀγρευτῇσι* (7.470). Not surprisingly, Quintus thinks of a lion in a simile of dynamic action, while he thinks of a beast in a psychological simile.

I believe that beside the aforementioned variation between the images of the lion and of the beast in the *Posthomerica*, Quintus delineates a definite link between the simile of Aias and a Homeric simile. Vian thinks of the lion-simile in *Il.* 18.318-322<sup>32</sup> but I draw attention to a beast-simile: the Iliadic simile of Menelaus in his desperate search for Paris. An undeniable proximity in form, shown by the underlinings below, reveals proximity in matter:

*Il.* 3.449                    Ἀτρείδης δ' ἀν' ὄμιλον ἐφοίτα θηρὶ ἐοικώς,  
3.450                    εἴ που ἐσαθήσειεν Ἀλέξανδρον θεοειδέα.

*Posth.* 5.371                πάντη δ' ἀμφιθέεσκεν ἀναιδέι θηρὶ ἐοικώς,  
5.376                εἴ που ἔτ' ἐν ξυλόχοισιν ἴδοι θυμήρεα τέκνα

The verbs of restless and vain physical movement and the subordinate sentences of the agonizing search of the eyes embody the bestial wildness, the loneliness and distance felt by the characters; they reflect the *ἀγρία λύπη*<sup>33</sup> of Menelaus and Aias.

One point of particular interest is how the beast-similes which refer to Aias are associated. The first (A: *Posth.* 1.539) refers to Achilles and Aias, the second (B: *Posth.* 4.220-223) to Diomedes and Aias, and the third (C: *Posth.* 5.371-378) concerns Aias himself. There are various crescendos in this series of similes. First, the gradual development from the short comparison to the lengthy simile of 7.5 verses should be noted. Secondly, there is a progression from the two beasts which fight alongside each other (A) to a fight between them (B), and finally to the beast alone (C). This solitary beast is now harmed by his one-time allies (A and B), namely the Achaeans. Finally, we observe Aias moving into isolation. The beast in simile (A) is seen through the eyes of Penthesileia, while in (B) the Achaeans look on in amazement. The Aias of (C) is awake in the silence

<sup>31</sup> See Vian, on *Posth.* 5.371-378.

<sup>32</sup> See previous note.

<sup>33</sup> Taken from Sophocles' *OT* 1073-1074, where the Chorus speak of the wild distress of Iocasta.



of the night (346f.) unobserved by his comrades, trapped in his bitter disappointment and lost inside himself. This is expressed in the successive similes starting in v. 364. It is noteworthy that this progression into solitude keeps pace with a withdrawal in terms of space, too: we watch the route of the hero from the battlefield (A) to the Greek camp (B), to his withdrawal to his tent (353) and finally to his inner self (C).

Having discussed the psychological simile of Aias, we will now have a look at the beast-simile of Philoctetes (9.365-369), which constitutes the very first portrait of the hero and his life in the *Posthomeric*:

*Posth.* 9.364      αὐαλέαι δέ οἱ ἀμφὶ κόμαι περὶ κρατὶ κέχυντο  
                           θηρὸς ὅπως ὀλοοῖο τὸν ἀργαλέης δόλος ἄγρης  
                           μάρψῃ νυκτὸς ἰόντα θοοῦ ποδός, ὃς δ' ὑπ' ἀνάγκης  
                           τειρόμενος ποδὸς ἄκρον ἀταρτηροῖσιν ὁδοῦσι  
                           κόψας εἰς ἐὸν ἄντρον ἀποίχεται, ἀμφὶ δέ οἱ κῆρ  
                           τείρει ὁμοῦ λιμός τε καὶ ἀργαλέαι μελεδῶναι·  
                           ὥς τὸν ὑπὸ σπέος εὐρὺ κακὴ περιδάμνατ' ἀνίη·

The simile is not evoked by the line that directly precedes it (9.364) but by the whole detailed description of Philoctetes and his cave in vv. 9.356-364. Quintus thinks of the beast so that rather than the animal itself, the situation in which it happens to be placed becomes more prominent. Another example of this function we find in Triphiodorus (vv. 189-197), where not an individual but the Greeks inside the Horse are described as beasts patiently waiting for the heavy rain to stop. In the Posthomeric passage what Odysseus and Diomedes see is bestiality as a state of "unhumanness", it is Philoctetes' suffering and privation expressed both as solitude (9.368: εἰς ἐὸν ἄντρον; cf. *h.Heph.* 4, Humbert ed. 1936: ἄντροις ναιετάασκον ἐν οὐρεσιν, ἥῃτε θῆρες) and as lack of essentials (9.357f.). The simile is not psychological in a direct way; however, when it comes to humans, solitude is unfailingly associated with a psychological state. Similarly, the simile that closely follows this one is again about the physical appearance of Philoctetes' wound and compares it to a rock eroded by the waves (9.378-382). In fact, this particular image of the sea is one of solitude and waste no less than the image of the beast having withdrawn and lying in its lair in pain. A malady is a lonely experience, anyway. If we saw the other beast-similes describing individuals in a state of loss of emotional control, we now see Philoctetes in a state (but not a process) of loss of physical control. As R. Parker writes (p. 326), "Another prerequisite for dignified, ordered existence, again connected with control of the body, is health. Particularly alarming are the disruptions caused by madness, which can lead to a complete loss of control, and by skin disease, a corruption of the body's visible form." Quintus enhances the solitude of his character by

introducing pictures of spatial solitude in the realm of nature. By doing so, he delineates Philoctetes as a person in the margin of humanity: excluded from human society, namely being an ἄπολις, Philoctetes lives and suffers as a beast harmed by humans (9.365: δόλος ἄγρης). So, the greatest archer of the Achaeans is now seen by them in the state of isolation and savageness as the most ἀπολιτικόν and ἀντικοινωνικόν ὄν, alienated from the human state. Apparently, in depicting Philoctetes as a beast and stressing his solitude and distance from humanity, Quintus refers to Sophoclean tragedy<sup>34</sup>.

In tragedy in general, a fair percentage of the epithets referring to the beast — 25% of Aeschylus', 50% of Sophocles' and 46.1% of Euripides' (in order to have accurate figures, I have not counted the Ἐρυμάνθιον (Soph. *Tr.*1097) and the Νέμειον (Eur. *Heracles* 153), as being standard epithets expressing place) — describe its wild nature. The word θήρ as a generic term may embody the whole realm of fauna, especially the wild, as opposed to the human race (so in *Posth.* 2.250). More specifically, beasts may constitute a main division of creatures on earth, in the same way that human beings, birds, serpents and other kinds do. In Aeschylus, for example, we read:

*Supp.* 999                    θῆρες δὲ κηραίνουσι καὶ βροτοί, τί μήν.  
καὶ κνώδαλα πτεροῦντα καὶ πεδοστιβῆ

Similar is the function of the word in Sophocles' *Antigone*, when the Chorus sing of the mental power of human beings (*Ant.* 342f.). In Aristophanes the usage of the word is remarkably different. J. Taillardat notes (p. 254 n. 1) that "exemples de θηρίον [...] désignant une personne grossière ou stupide." The Modern Greek equivalent of this particular usage is the word ζῶον.

To return to the Sophoclean influences on Quintus, in the *Philoctetes* the Chorus take pity on Philoctetes for his loneliness, and associate him with beasts:

*Ph.* 169                    οἰκτίρω νιν ἔγωγ', ὅπως  
μή του κηδομένου βροτῶν  
μηδὲ σύντροφον ὄμμ' ἔχων  
δύστανος, μόνος αἰεὶ,

182                    πάντων ἄμμορος ἐν βίῳ  
κεῖται μοῦνος ἀπ' ἄλλων,  
στικτῶν ἢ λασίων μετὰ

<sup>34</sup> The beast as asocial is also found in the work of Church Fathers; so in Theodoretus *MPG* 81.1365B (≈ 81.1369B): ἐκδιώξουσι γάρ σε, [...] ἀπὸ τῶν ἀνθρώπων, καὶ μετὰ θηρίων ἀγρίων ἔσται ἡ κατοικία σου, καὶ χόρτον ὡς βοῦν ψωμιούσι σε, καὶ ἀπὸ τῆς δρόσου τοῦ οὐρανοῦ τὸ σῶμά σου βαφθήσεται; Greg. Naz. *MPG* 37.589A: καὶ σήραγγας ἔχοιμι πετρῶν δόμον, ἢ τινα φηγοῦ / κευθμῶνα, σχέδιόν τε βίον, καὶ θηρσὶν ὁμοῖον; Greg. Naz. *MPG* 37.1456A: ἄλλοι δ' αὖ θήρεσσιν ὁμοῖα δώμασι τυτθοῖς / εἰρχθέντες, βροτέης οὐδ' ὁπὸς ἠντίασαν.



θηρῶν, ἔν τ' ὀδύναις ὁμοῦ  
 λιμῶι τ' οἰκτρός, ἀνήκεστ' ἀμερίμ  
 νητά τ' ἔχων βάρη.

The affinity between Quintus' and Sophocles' Philoctetes is apparent even in the vocabulary used:

<i>Philoctetes</i>	<i>Posthomeric</i>
185 ἔν τ' ὀδύναις ὁμοῦ λιμῶι τ' οἰκτρός, ἀνήκεστ' ἀμερίμ νητά τ' ἔχων βάρη.	9.368 ἀμφὶ δέ οἱ κῆρ / τείρει ὁμοῦ λιμός τε καὶ ἀργαλέαι μελεδῶναι.

*Lexical affinities between Soph. Philoctetes 185-187 and Posthomeric 9.368-369.*

In the Sophoclean passage the successive negative and privative forms (μή, μηδέ, δύστανος, ἄμμορος) strengthen his isolation, and this is further emphasised by the repetition of μόνος αἰεὶ, μοῦνος ἀπ' ἄλλων. This concept of the beast through a nexus of negations is not exclusive to Sophocles. There are later examples in Plutarch: πότε οὖν ἔσται θηριώδης καὶ ἄγριος καὶ ἄμικτος ἡμῶν ὁ βίος; (*Moralia* 1124e, Pohlenz ed. 1952); also in Aelius Aristides: ἀλλ' ἔζων τρόπον θηρίων [...] κατὰ χειρὸς καὶ χηραμοῦς καὶ δένδρα, [...] ὧν τί ἦν ἀθλιώτερον, μήτε εἰδότης μηδὲν μήτε ἐορακότων μήτ' ἐχόντων, πλὴν ὅσα ἐφ' ἡμέραν ἐκάστην ἐπ' ἴσης τοῖς ἀλόγοις ζῴοις; (I, 32); another view of the beast as what it lacks and what it is not: οἱ δ' ἵκελοι θήρεσσιν, αἵδριες ἢ δ' ἀδίδακτοι, / χήτει δαιμονίῳ νοήματος (Orph. *L.* 75-76, Yannakis ed. 1982). In the passage from the *Philoctetes* human beings are conspicuous by their absence: βροτῶν, σύντροφον, πάντων, ἄλλων. Philoctetes himself is not literally compared to a θῆρ but is similarly presented as being with the beasts, μετὰ τῶν θηρῶν (cf. his monologue in *Ph.* 936f.), devoid of social contact. While Sophocles' Philoctetes is not a beast but with the beasts, Euripides clearly associates the beast with solitude:

fr. 421 Nauck κοίλοις ἐν ἄντροις ἄλυχνος, ὥστε θῆρ, μόνος

Note the position of the comparison between the two negative terms (not necessarily grammatically but notionally negative): ἄλυχμος and μόνος. The two terms stand for the ἄπολις.

Besides referring to tragedy, when Quintus thinks of Philoctetes as a beast he certainly has Aristotle in mind and his view of the beasts as unable to share in a political community (1253a27-29). D. Keyt (p. 139) has successfully, I think, brought Philoctetes into his discussion of this particular passage in Aristotle's *Politics* (Keyt's italics): "Philoctetes' inability to share in a polis is not the sort of inability that destroys humanness. [...] Since he is polisless through misfortune

rather than through lack of capacity to live with others, he remains a human being just as a carpenter out of work remains a carpenter. Aristotle concedes as much in the course of the telic argument, for he says that “he who is polisless by nature (*dia physin*) and *not by chance* (*dia tuchên*) is either a low sort or superior to man” (1253a3-4). Thus by Aristotle's own principles Philoctetes while living in isolation remains a human being.”<sup>35</sup>

These two sources, tragedy and Aristotle, must have drawn Quintus towards the composition of a beast-simile different from those of Homer's: the state of Quintus' Philoctetes is not the inner solitude that one feels enhanced when in a crowd, as in Homer; it is rather a revelation of a both inner and outer — outer in particular — solitude, both subjective and objective. In other words, it is not the solitude of somebody who feels a stranger in the crowd, but of one who is arbitrarily deprived of the possibility of being in a crowd. The presence of Odysseus and Diomedes, unnoticed as they are, does not cancel the solitude of Philoctetes. We can no longer expect his eyes to reflect how he feels and how he positions himself among the others. There is no relationship to a real crowd to be mirrored in his eyes, there is nobody for him to look at and nobody — so he thinks — to be seen by: the beast in this Posthomeric passage is to be seen by the others, not vice-versa.

If Philoctetes is the beast described through the eyes of others, he is soon going to take up the role of the viewer. Aeneas is thought of as a fierce beast by Philoctetes:

*Posth.* 11.475      ὥς ἴδεν Αἰνείαν περὶ τείχεα μαιμώωντα  
                                 θηρὶ βίην ἀτάλαντον

Of course, the difference between the beast which is withdrawn in the solitude of its lair and the beast seen in forceful motion is immense.

From a simile that expresses mere force we now come to a more complicated image, the one that Oenone uses to describe herself:

*Posth.* 10.315      αἶ γάρ μοι μέγα θηρὸς ὑπὸ κραδίη μένος εἶη  
                                 δαρδάσαι σέο σάρκας, ἔπειτα δέ θ' αἶμα λαφύξαι,  
                                 οἶά με πῆματ' ἔοργας

There are only a few other extant passages referring to the μένος of a θήρ: A.R. 2.45; Greg. Naz. *MPG* 37.1362A (καὶ μένος, οἶά τε θηρὸς); J. Chrys. *MPG* 54.501.33 (ὁ καθάπερ θηρίον μεμηνώς); finally, Eust. on *Il.* 22.312 (IV.621.23f.). Oenone is not viewed by anyone as a beast, but she herself utters and visualises her repulsion for Paris in direct speech. This fact increases the intensity of the beast-image. Oenone expresses an anthropophagous wish which,

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<sup>35</sup> Cf. Vickers, pp. 278-279.







The contextual information is also alike: both Achilles and Oenone reject a plea and should their savage wish be realised, it would be a means of taking revenge for what they have suffered from the suppliant: οἶά μ' ἔοργας (*Il.* 22.347) ≈ οἶά με [...] ἔοργας (*Posth.* 10.317)<sup>39</sup>. However, situations differ considerably in that Paris begs for his life while Hector begs for respect to his corpse. This difference makes Achilles' refusal seem more cruel and extreme than Oenone's. And after all, Oenone will join Paris in death while in rejecting Hector's plea "Achilles pursues the dying man beyond his death"<sup>40</sup>. Another point of similarity is the following: in the same way as "Achilles' violence in 22.346-8 [...] is the climax of one of the main elements of the story, the hero's grief at the loss of his companion"<sup>41</sup>, Oenone's violence constitutes the climax of her speech and simultaneously the climax of her unrestrained distress, both manifest in the structure of her speech. So, her speech is structured in the mode of the ring-composition, namely both starting (308-312) and finishing (324-327) with a reference to Helen and the ironic suggestion that Paris should go to her to cure him. The most violent outburst of pain is expressed in the beast-image which is prominently placed in the middle of her speech (315-317, preceded by seven verses and followed by ten) so forming the culmination of her distress and despair at her abandonment by Paris. To come back to the animal-imagery, in his cold and harsh words Achilles does not liken himself to any animal. However, Quintus has already written of the bestial physical and psychic force of Apollo and Aias and he now feels free to compare Oenone's deep anger and devastating wish to those of a beast. The beast here does not embody a mere force but rather the rage and fierceness that Oenone wishes she had in order to realise what sounds impossible. It effectively embodies the alienated nature required for such an action; Oenone would quench her desire for revenge if and only if she were a beast, namely not a human and, especially in this context, not a human in love.

Homer has already compared Apollo and Hector to beasts in *Il.* 15.323-325. However Quintus' thinking of Apollo himself as a beast is quite a bold process of mind, as I will try to show below. Thus, it is sad — but not surprising at all, as I have mentioned in the introduction to this section — that in the Loeb translation A. S. Way reads the θηρὶ εἰκώς of 3.32 as "with a lion-leap"; similarly, he translates Oenone's θηρὸς [...] μένος in 10.315 as "a tigress' strength", while Philoctetes sees Aeneas θηρὶ βίην ἀτάλαντον in 11.476, "in lion-like strength". Apollo's simile is given below in its context; the underlining

<sup>39</sup> Stobaeus III.19.16.51f., Hense ed. 1894: καὶ γὰρ δὴ τὸ μὲν σκοπεῖν ὅπως ἀντιδήξεται τις τὸν δακόντα καὶ ἀντιποιήσει κακῶς τὸν ὑπάρξαντα, θηρίου τινὸς οὐκ ἀνθρώπου ἐστίν. For Achilles as the supplicated, see Thornton, pp. 125f.

<sup>40</sup> Thornton, p. 139.

<sup>41</sup> Segal, p. 39.



indicates the two parts of the picture, the transition of the god (3.30-33) and his presence before Achilles (3.34-36):

<i>Posth.</i> 3.30	εἰ μή οἱ μέγα Φοῖβος ἀνηλέϊ χώσατο θυμῷ, ὥς ἴδεν ἄσπετα φῦλα δαΐκταμένων ἡρώων. Αἶψα δ' ἀπ' Οὐλύμποιο κατήλυθε θηρὶ ἐοικώς
<u>transition</u>	<u>ἰοδόκην ὥμοισιν ἔχων καὶ ἀναλθέας ἰοῦς·</u>
<i>presence</i>	ἔσθη δ' Αἰακίδαο καταντίον· ἀμφὶ δ' ἄρ' αὐτῷ γωρυτὸς καὶ τόξα μέγ' ἴαχεν, ἐκ δέ οἱ ὄσσων πῦρ ἄμοτον μάρμαιρε, ποσὶν δ' ὑπὸ κίνυτο γαῖα.

The verse that harbours the beast-simile (3.32) expresses a swift physical movement (αἶψα [...] κατήλυθε) and an apparent force and threat<sup>42</sup> (θηρὶ ἐοικώς) which is developed in the next verse (ἰοδόκην [...] ἔχων καὶ ἀναλθέας ἰοῦς) and is realised in the verses that describe Apollo's presence before Achilles (ἔσθη [...] καταντίον). The god's force and threat is also revealed in the most intense appeal to the senses that the following verses make (μέγ' ἴαχεν, μάρμαιρε, κίνυτο). This revelation of threat and force by physical means is not seen properly unless we come to the source of this agitation, which is given in verse 3.30: μέγα Φοῖβος ἀνηλέϊ χώσατο θυμῷ. The simile now gains its real psychological depth, the real reason that evoked Apollo's transition and the consequent presence of the beast-simile in the text. It is in a similar manner that Tsagarakis sees the Homeric Apollo compared to nightfall in *Il.* 1.47 (p. 134): "The god is, we are told a few lines back, χωόμενος (v. 44). [...] The comparison lends colour to the image of the angry god and is appropriate to the context."; he adds that (p. 135) "The different kind of journey similes (hawk, thought, nightfall, seagull, etc.) have to do with the fact that the journeying gods and their situations are different, though the basic idea of journey is the same."

I regard Quintus' simile as bold in terms of the triptych "beast — human — god" which is well-known from poets' and philosophers' work. Sophocles, for example, delineates the various spheres where the omnipotence of love is manifest, by writing:

*fr.* 941.12 Radt      ἐν θηρσίην, ἐν βροτοῖσιν, ἐν θεοῖς ἄνω.

Aristotle utters the famous phrase ἢ θηρίον ἢ θεός (*Pol.* 1253a29) in his discussion of the αὐτάρκεια. He seems to presuppose the juxtaposition between the beast as being inferior to man (thus unable to partake in a political community) and the god as being superior to man (thus not in the need of a

<sup>42</sup> Cf. Tsagarakis, p. 135, on *Il.* 15.237f., where Apollo descending into the battlefield is compared to a hawk: "The dive of a hawk would seem to emphasize speed, but φασσοφόνῳ suggests something else, and as it turns out, the god causes the death of many (vv. 318f.)."



political community)<sup>43</sup>. A beast is non-human and non-divine, it is lower than these two, while the man has the tendency either to go upwards towards the divine, or downwards towards the bestial nature. According to Aristotle, ἐξ ἀνθρώπων γίνονται θεοὶ δι' ἀρετῆς ὑπερβολήν, τοιαύτη τις ἂν εἴη δῆλον ὅτι ἡ τῇ θηριώδει ἀντιτιθεμένη ἔξις [...] ἐπεὶ δὲ σπάνιον καὶ τὸ θεῖον ἄνδρα εἶναι, [...] οὕτως καὶ ὁ θηριώδης ἐν τοῖς ἀνθρώποις σπάνιος (*EN* 1145a24f., Susemihl and Apelt edd. 1912). W. F. R. Hardie (p. 402) interprets: "the godlike man falls short of the simplicity of a god as the bestial man of the innocence of the beast. Both are "rarely found among men" but they are found (1145a27-30)". According to Epictetus (*Disc.* 1.3) only the elevation to the divine status is rare, while very close to Quintus' times, Plotinus seems to paraphrase Aristotle: τὸ δὲ κεῖται ἄνθρωπος ἐν μέσῳ θεῶν καὶ θηρίων καὶ ῥέπει ἐπ' ἄμφω καὶ ὁμοιοῦνται οἱ μὲν τῷ ἐτέρῳ, οἱ δὲ τῷ ἐτέρῳ, οἱ δὲ μεταξύ εἰσιν, οἱ πολλοί (*Enn.* III.2.8.9f., Henry and Schwyzer edd. 1951). This philosophical discussion underlined the juxtaposition of the two: bestial and divine. Now, Plutarch gives Alexander's ironic words: "οὐ δοκοῦσιν" εἶπεν "ὑμῖν οἱ Ἕλληνες ἐν τοῖς Μακεδόσιν ὥσπερ ἐν θηρίοις ἡμίθεοι περιπατεῖν;" (*Alex.* 51.4, Flacelière and Chambry edd. 1975). In a later time, Iamblichus invites τοὺς φίλους ὥσπερ τοὺς θεοὺς σέβεσθαι, τοὺς δ' ἄλλους ὥσπερ τὰ θηρία χειροῦσθαι (*Vit. Pyth.* 35.259, Deubner ed. 1937). It is noteworthy that the Church Fathers adopted the contrast between the bestial and the divine. I find it difficult to believe that its expression by them merely reflects the dichotomy which exists in the Greek mind; they must have been influenced by literary and mainly philosophical tradition. So, John Chrysostom distinguishes between the bestial and the angelic: ἵδομεν τοὺς θηρίοις ἐοικότας ἀγγέλων τάξιν μεταλαμβάνοντας (*MPG* 64.424C). Similarly in Theodoret: καὶ τὴν εἰκόνα τὴν θεῖαν διαφθείρασα, τοὺς τῶν θηρίων χαρακτῆρας ἐδέξατο, καὶ ἀντὶ θεοειδοῦς θηριώδης ἐγένετο (*MPG* 83.761D).

While Aristotle places humans between the bestial and the divine and maintains that men rarely seem to be either elevated to the divine status or reduced to the brutish, Quintus takes the step of presenting a god behaving like a beast. So, we watch the supernatural and superhuman power crossing the first boundary with mortals and further than that, breaking the second boundary which lies between mortals and beasts, and finally reducing himself to the level of a beast. In the description of the god whose inner upset reduces him to a beast, we may see not only the conspicuously anthropomorphic perception of the divine but also an indication of disapproval of the god's conduct. So in Libanius, Poseidon speaks for his son Halirrothius who fell in love with Ares' daughter Alcippe and

<sup>43</sup> See Kullmann, p. 107; Schütrumpf, p. 220 (n. on 14,12); Dirlmeier, p. 476 (n. on 141,3).



was killed by Ares: καίτοι τί τῶν ἄλλων ἃ συγγνώμην δύναται φέρειν οὐκ Ἔρωτος εἰς ἀνάγκης λόγον λείπεται; ἡδέως οὖν ἄν σε ἐροίμην, πότερον οὐδενὶ τῶν ἀπάντων ἐπ' οὐδενὶ συγγνωσόμεθα; χείρους μὲν, ὥς ἔοικε, τῶν ἀνθρώπων, ὅμοιοι δὲ ἐσόμεθα τοῖς θηρίοις οἱ θεοί (*Decl.* 7.11, Foerster ed. 1909). Quintus' Apollo is a god doing wrong, and this becomes obvious when he is later criticised and isolated by Hera and the whole community of gods (3.96-134). He has failed them and now withdraws in shame (3.129-133).

Homer, I think, might have been the first to think of the beast as the antithesis of the divine, during the composition of his first beast-simile:

*Il.* 3.449                    Ἀτρείδης [...] θηρὶ ἐοικώς,  
   [...] Ἀλέξανδρον θεοειδέα.

I do not wish to impose later concepts on the Homeric text, but I think it is interesting that the contrast — conscious or subconscious or less probably accidental — exists as early as the *Iliad*. When it comes to Quintus, though, we can feel sure that we discern poetical and philosophical knowledge in his description of Diomedes and Aias fighting in the funeral games of Achilles:

*Posth.* 4.219                    ἄμφω γὰρ ἔσαν μακάρεσσιν ὅμοιοι.  
   σὺν δ' ἔβαλον θήρεσσιν ἐοικότες

Unlike the contrast between the brutish Menelaus and the divine Alexander in Homer, Quintus creates a more effective irony, as the godlike men are precisely the same characters who fight like beasts in the following verse. After he described the fall of a real god to *θηριότης* (*Posth.* 3.32), Quintus now depicts two mortals in their transition from the divine to the bestial status.

It is remarkable that in the triptych “god — man — beast”, Quintus gives a high position not only to the unidentified beast but to the unidentified god, as well. I believe that the two concepts, bestial and divine, are too dissimilar in their cultural development to be examined side by side, and thus, I will not attempt such an insight into the divine. Yet I think that the increased number of both unidentified animals and gods in Quintus indicates that he has realised how different the abstract forms are and how operative they can be. Similarly to the beast, the unidentified god harbours the meaning of the non-human, or the divine power as being different from a particular god with particular traits. In other words, human beings can identify the inferior (beast) or superior (god) by attributing particular human characteristics to them, or they can keep the beast and the god in the sphere of the general and the unspecified, so marking the difference of these entities from human nature. Phanis Kakridis discusses (p. 164) the suggestion of E. Hedén (*Homerische Götterstudien*, Diss. Uppsala 1912) that there is a link between the increased phrases about unidentified gods as we move to the epic poets of late antiquity, and the alienation of those poets from the



Homeric divine system. Kakridis attributes (p. 167) — unfairly, I think — the Posthomeric phrases "θεῶν τις" or "μακάρων τις" to the inability or uncertainty (ἀμηχανία) of Quintus to choose a particular deity, and though he disagrees with Hedén on some points, he still explains this inability in the light of the distance from the realm of the Homeric gods.

I will now sum up my discussion of the beast-similes which describe individuals in the *Posthomeric*. In the introduction to this section I talked about the beast as reflecting what is un-human and consequently unknown, dark and difficult to see. Both Homer and Quintus base their beast-similes on this general nexus of semantics, but they do not necessarily draw the same ideas from it. Though Quintus treads this same ground, he opts for taking his own steps. He, like Apollonius, feels free to place his beast-similes outside battle-scenes (Aias, Philoctetes). Besides, he brings in the beast in order to focus on a situation rather than on a character (Philoctetes). In addition, though *the others* are mentioned in the similes of Aias and Philoctetes, this is an allusion to what each of these two men have suffered from other unjust people and not a direct contact between themselves and the crowd. Quintus does not link the bestiality of a character to his position in the ὄμιλος, as Homer unfailingly does. Finally, Quintus can reflect a mere physical force in his beast-simile, stripping the word of its psychological undertones (Aeneas). In nearly all cases, he grants the beast its full potential to depict the explosive reaction at a particular moment (Apollo, Aias, Oenone). Quintus, then, without distancing himself from the standard cognitive and emotive significance of the word "beast", understanding and at times alluding to the literary tradition, can still create each of his own beast-similes as a revelation of a particular element or of a nexus of elements, without adopting a fixed model of what the beast describes.

Our second step will be the discussion of the beast-similes that describe pairs of warriors. Quintus composes a simile of Achilles and Aias as perceived by Penthesileia:

*Posth.* 1.538      τοὺς δ' ὁπότε εἰσενόησε δαΐφρων Πενθεσίλεια  
                          θήρας ὅπως θύνοντας ἀνὰ μόθον ὀκρυόεντα,  
                          ἀμφοτέρων ὥρμησε καταντίον, ἥντε λυγρή  
                          πόρδαλις

The concept of the fierce and threatening beast as a dark force is particularly clear in this context, as the careless leopard that directly follows indicates that Penthesileia is in fact ignorant of the sort of opponents she rushes against.

But Quintus does not only have beast-similes about pairs of σύμμαχοι as Hector and Apollo or Achilles and Aias are. He particularly thinks of pairs of opponents as beasts either in the battlefield or during funeral games. More than



that, he composes two unmistakably identical pictures in order to describe duels of this sort: 4.220-223 and 8.175-180. So, if we compare the main bodies of the two similes, we see that Aias and Diomedes

*Posth.* 4.220            σὺν δ' ἔβαλον θήρεσσιν εἰκότες, οἳ τ' ἐν ὄρεσσιν  
                                 ἀμφ' ἐλάφοιο μάχονται ἐδητύος ἰσχανόωντες,

while of Neoptolemus and Eurypylus we read:

*Posth.* 8.175            οἳ δ' ἄτε θῆρες ἐπήεσαν ἀλλήλοισι  
                                 σμερδαλέοι, τοῖσιν τε κατ' οὔρεα δῆρις ἀέξει,  
                                 ὅπποτε λευγαλέη λιμῶ βεβολημένοι ἦτορ  
                                 ἦ βοὸς ἦ ἐλάφοιο περὶ κταμένου πονέωνται

There is a difference, though: the simile of Book 8 belongs to the battlefield and Quintus naturally lingers on the image and lengthens it as a whole; in this lengthening process he gives an epithet for the beast and describes the indeterminacy of the animal that the beast is eager to kill. Both similes are linked to *Il.* 16.756-758, as Vian has already noted<sup>44</sup>.

A look into the figures of Neoptolemus and Eurypylus in particular shows that throughout Books 6 and 7 their heroic profile as lions has been established (see introduction, pp. viii-ix).

Book 6: Eurypylus excelling all others like a lion amongst jackals (132); though wounded by Machaon he rushes like a lion (396); ironically enough Machaon is killed by Eurypylus as a bull is killed by a lion (410).

Book 7: Neoptolemus' eyes shine like a lion's (464); Eurypylus reproaches the Trojans that they retreat in fear of Neoptolemus like dogs in fear of a lion (516); Neoptolemus is compared to a lion-cub (717).

However, at this very moment of the clash in Book 8 they fight not like lions but like beasts. Here, Quintus does not place emphasis on their bravery because this is a quality taken for granted. What matters now is that ὑπὸ κραδίησι δὲ θυμός / ἔξεεν ἀμφοτέροισι (8.173-174). No doubt, beasts can express this animalistic fierceness better than lions. Moreover, by thinking of beasts Quintus can focus on the clash itself as a situation rather than on the two personalities.

The position that the two similes cited above have in the narrative is important: each simile initiates the fight between each couple of opponents. So, at 4.220 starts the first in a succession of similes which describe the fight of Aias and Diomedes; the similes of bulls (238-245), of trees (248-249) and of a stone (260) follow. Similarly, vv. 8.175-180 mark the beginning of the fight between Neoptolemus and Eurypylus who also fight like winds (184) and mountain rocks (197). This particularly significant position of the beast-similes in the narrative

<sup>44</sup> On *Posth.* 4.220-223.

designates the nature of the confrontation as being exceptionally fierce. There is another point to be made about the role of these similes in the narrative context: they both introduce equipoise, which is clearly stated in the apodosis of the first simile (4.224). It is only ὁψέ that Aias will momentarily bend the strength of Diomedes (4.224) and it is also ὁψέ that Eurypylus will fall beneath the spear of Neoptolemus (8.199). Thus, the two similes describe not so much personalities but situations and the nature of these situations in particular. I show the parallelism between the two wider contexts in the table below:

<i>Book 4: Aias and Diomedes</i>	<i>Book 8: Neoptolemus and Eurypylus</i>
<b>evenly matched (equipoise)</b> 219 both are godlike	<b>evenly matched (equipoise)</b> 167f. pre-eminence of Neoptolemus 171f. Eurypylus as potentially equal
<b>the beast-simile 220f.</b>	<b>the beast-simile 175f.</b>
<b>τὸ ἰσόπαλον (equality in battle)</b> 224, 266f. only Nestor's intervention brings the fight to an end	<b>τὸ ἰσόπαλον (equality in battle)</b> 193f.

*The parallelism between the pairs Aias-Diomedes in Posth. 4 and Neoptolemus-Eurypylus in Posth. 8.*

It has been obvious and will become clear below that as we move from individuals to groups, we notice a distance from the psychological aspects of the beast-simile and an emphasis on the savage force of war-wagers. When it comes to beasts and bravery one thinks of Aristotle, who mentions that beasts are believed to be brave but holds a polemical view against this belief (see for example *EN* 1116b24f.; *MM* 1191a1f. So in Plato *Laches* 196e2f.). The attitude expressed by Plato and Aristotle is that one who feels no fear is not brave, since he does not realise the danger. To be brave, one must feel fear but still act with courage. This "unthinking bravery" of the beast we see in Virgil, *Aeneid* 9.551-555, where the beast-simile describes an individual<sup>45</sup>.

In addition to depicting pairs of warriors, the beast also describes large military groups. This function of the beast in the *Posthomeric* is unique in the extant epic poetry up to the era of Quintus. When Homer imagines armies as animals of prey he thinks of jackals (*Il.* 11.474-481), wolves (*Il.* 16.156-163, 352-355) or even lions (*Il.* 15.592), though lions are naturally associated with the individual. Quintus, on the other hand, may think of wolves (Astyanax taken away by the Greeks as a calf by wolves in 13.258-263) but normally thinks of

<sup>45</sup> See Quinn, p. 10.



beasts, which are never used of armies by Homer. Thus, in order to depict armies Quintus employs an image that Homer applies only to individuals. My opinion is that by seeing the mass as a number of persons, Quintus feels free to think of them as Homer would think of an individual only.

In the *Posthomerica* then, for the first time after the death of Hector the Trojans enter the battlefield thought of by the Greeks as beasts (1.207-208), and in their very first clash in the poem the two armies fight with the dark fierceness of the beast (1.222). Towards the end of the poem the Greeks dash against the conquered Trojans like beasts (11.300) and finally, the Greeks in the city of Ilion are like beasts in a pen (13.156-157).

The last of these similes is aurally, metrically and structurally, rather than syntactically (Quintus puts the beasts as the subject of the participle οὐτάμενοι, while Apollonius' beasts in accusative are the object of the participle ὀσσόμενοι) close to Apollonius' verses. The structural proximity of the two passages is enhanced by the adverbial adjuncts of place that follow the unit "like beasts + participle":

<i>Posth.</i> 13.156-157	<i>Arg.</i> 4.317-318
οἱ δ' ἄτε θῆρες / οὐτάμενοι σταθοῖς ἐνι	οἶά τε θήρας / ὀσσόμενοι πόντου
<i>Structural affinity between Posth. 13.156-157 and A.R. Arg. 4.317-318.</i>	

Now, as to the form of the four beast-similes which describe armies, we can discern a symmetrical patterning of two parallel shells, an inner and an outer one:

1.207-208	the impressive Trojans	ἐν ὄρεσσι / ποίμνης εἰροπόκοισι
1.222	equal contest	θήρεσσιν ἐοικότες ὠμοβόροισι
11.300	the pre-eminent Achaeans	θήρεσσιν ἐοικότες ὠμοβόροισιν
13.156-157	the triumphant Achaeans	σταθοῖς ἐνι ποιμένος ἀγράυλοιο

*A pattern in the beast-similes which describe armies in the Posthomerica.*

The outer shell depicts beasts against flocks of sheep, while the inner shell is based on the the unit θήρεσσιν ἐοικότες ὠμοβόροισι(ν). The unit θή<sup>(3—)</sup>ρεσσιν ἐοικότες also appears in *Od.* 14.21 and *A.R.* 4.672, where it is followed by the epithet ὠμηστῆσιν. Quintus uses the epithet ὠμοβόροισι(ν) only in these verses

(1.222, 11.300) and it is remarkably close in significance to the term ὤμησθησιν of Apollonius. In the succession shown in the table above, the outline of the whole poem is embedded: the flow is from the impressive reappearance of the Trojan troops at the beginning of the poem (1.207-208, after the death of Hector) to the pre-eminence of the Achaeans at the end (13.156-157).

I would like to make a point about the first simile which shows Trojan warriors viewed and thought of as beasts by their opponents, the Greeks:

*Posth.* 1.205 Ἄργεῖοι δ' ἀπάνευθεν ἐθάμβεον, εὖτ' ἐσίδοντο  
 Τρῶας ἐπεσσυμένους καὶ Ἀρηίδα Πενθεσίλειαν,  
 τοὺς μὲν δὴ θήρεσσιν ἐοικότας, οἳ τ' ἐν ὄρεσσι  
 ποιμνῆς εἰροπόκοισι φόνον στονόεντα φέρουσι,  
 τὴν δὲ πυρὸς ῥιπῇ ἐναλίγκιον, ἥ τ' ἐπὶ θάμνοισι  
 μαίνεται ἄζαλέοισιν ἐπειγομένου ἀνέμοιο.

Penthesileia and the Trojans are moving but not fighting yet. Thus, the relative clauses οἳ τ' [...] φέρουσι and ἥ τ' [...] μαίνεται are rather explanatory than descriptive. The relative pronouns may be understood to mean “[beasts/fire] like the ones/one that”, so endeavouring to express and specify the destructive quality of the beasts and the fire. The dynamic re-appearance of the Trojans is immediately translated into the situation they are going to create and its possible impact on the opponents. It is noteworthy that there is no simile intervening between the beast-similes of Book 1. It seems that the Greeks who think of the Trojans in this way (1.207-208) foreshadow the picture that the narrator himself will immediately afterwards express (1.222). The shifting of roles as seen between the similes of the outer shell above is highlighted by the fact that they are both similes of beasts attacking sheep. Moreover, from the phrase ἐν ὄρεσσι of the first simile in this shell, we come to the phrase σταθμοῖς ἔνι ποιμένος of the second simile; the Achaeans are already in the city, ἀμφὶ δόμους Πριάμοιο (13.160). It is ironic that initially the Greeks perceived the Trojans as beasts that destroy sheep, but towards the end of the poem Quintus overturns this false impression and casts the roles differently: he compares the Greeks to what they had thought of their opponents. The Trojans realised their destructive potential only partially; the real carriers of savagery in this war are the Greeks. We must also note that while the first simile depicts the very first appearance of the Trojans in the battle, the third one (11.300) depicts their final retreat: the Trojans, then, have entered the battle like beasts only to be finally chased by beasts.

I should note that the similes of the outer shell above are not just the first and last beast-similes applied to armies, but the very first and very last beast-similes in the poem. The whole list of the eleven beast-similes is as follows:



	<i>Posthomeric</i>	<i>Characters compared to beasts</i>
1	1.207-208	Trojans
2	1.222	Achaean + Trojans
3	1.539	Achilles + Aias
4	3.32	Apollo
5	4.220-223	Aias + Diomedes
6	5.371-378	Aias
7	8.175-180	Eurypylus + Neoptolemus
8	9.365-369	Philoctetes
9	11.300	Achaean
10	11.476	Aeneas
11	13.156-159	Achaean

*The beast-similes in the Posthomeric.*

The simile of Aias (number 6) has the central position. There are two rings which are symmetrically placed round this simile: the outer shell of the very first and very last beast-similes in the poem (numbers 1 and 11), and the similes referring to pairs of opponents in 4.220-223 and 8.175-180 (numbers 5 and 7). I have already discussed both these pairs.

There are some additional points which deserve, I think, some attention. There is a ring composition of a smaller scale in the beast-similes of Book 1. The middle bestial picture in this Book is the clash of the two armies (1.222); this picture is surrounded by the picture of the Trojans viewed by the Greeks as beasts on the one hand (1.205f.), and the picture of two Greeks viewed by a Trojan ally as beasts on the other (1.538-539). The ring composition is enhanced by the context of each of the two similes: a fire-image (1.209-210) directly follows the first beast-simile and a fire-image directly precedes the second beast-simile (1.536-537). It is noteworthy that these are the only fire-images in Book 1. Not mere vicinity but association of beasts with fire occurs in Eustathius, who on *Il.* 6.181f. (*Il.* 281.23f.) writes that τὸ “δεινὸν ἀποπνέειν πυρὸς μένος” δύναται καὶ ἐπὶ παντὸς λέγεσθαι θυμώδους καὶ θηριώδους ἀνδρός. The link also occurs in ecclesiastical literature. So, John Chrysostom compares fire to a beast twice: πανταχοῦ γὰρ πῦρ περιτρέχον ἔστιν ἰδεῖν, ἀγρίῳ τινὶ θηρίῳ εἰκός (*MPG* 57.461.57f.); and καθάπερ γὰρ θηρίον παροξυνόμενον καὶ σφόδρα χαλεπαῖνον καὶ ἐξηγριωμένον οὐκ ἂν παύσαιτο, ἕως ἂν λάβοι τινὰ καὶ καταφάγοι· οὕτω καὶ τὸ πῦρ ἐκεῖνο, [...] ὧν ἂν ἐπιλάβηται, οὐκ ἀφίησιν, ἀλλὰ τρώγει καὶ διασπᾷ (*MPG* 63.144.16f.). Actually, such a link might be expected in Church

Fathers, because fire and beasts were forms of martyrdom for the Christians. We read, for example, in Athanasius: τὰ μὲν γὰρ τῆς μακαρίας Θέκλης οὐδενὶ ἡγνόνηται μαρτύρια, ὥς διὰ πυρὸς καὶ θηρίων ἀπιθάσσω ἀὐτὴν ἐνηθληκέναι<sup>46</sup>.

I will now draw attention to another symmetrical structure of Book 1. This structure depicts Achilles and Aias as bringing doom on the battlefield and contains the simile of Achilles and Aias viewed by Penthesileia as beasts. The Trojans' doom is expressed in two ways: in similes that focus on the victim — I call them passive similes — and in the *androktasiai* committed by Achilles and Aias. I show the whole pattern in the table below, in which it is worth noticing the verse numbering; it shows that the five passages directly follow one another, the central position being occupied by the *androktasiai*:

<i>Posth.</i> 1	
515-519	Achilles and Aias viewed by the Achaeans and compared to Otos and Ephialtes
524-527	a passive simile of their victims: sheep slaughtered by lions
529-534	<i>androktasiai</i>
536-537	a passive simile of their victims: forest trees destroyed by fire
539	Achilles and Aias viewed by Penthesileia and compared to beasts

A symmetrical structure in *Posthomerica* 1.

The fact that Quintus has beast-similes for groups of people while Homer does not, is related to various factors.

First, we have noted the fact that the “beast” has a different meaning in the two poets. Quintus has expanded the psychological tone of the Homeric “beast”. The basic feature of his beast-similes that describe armies in particular is not the psychology of the warriors but their force or the situation in which the animal is seen (see the last beast-simile of the poem at 13.156-157).

What could also explain the existence of beast-similes for groups of warriors in the *Posthomerica* is the literary tradition behind Quintus. In this tradition there are large-scale wars which sometimes contain descriptions of warriors (or enemies in other contexts) as beasts. For example: Dion. Hal. 14.10.1; Sept. Mach. II, 10.35; Lib. *Or.* 59.135; Plb. *Hist.* 1.80.10; Plut. *Caes.* 39.3; Diod. Sic. 5.31.5; App. *Gall.* 1.9; Paus. 10.21.3; Dio Cassius 56.14.7, 62.11.4; Polyæn. *Strategemata* 7.2.1; App. *Pun.* 590; Plut. *Phil.* 10.9; Lib. *Decl.* 13.45; Plut. *Dem.* 48.1; Sch. Dem. *Or.* 3.148a. In most of these accounts the beast

<sup>46</sup> MPG 28.1489D-1492A; cf. Basil MPG 31.321B.



indicates the passionate high spirit which can be devastating; it represents the lack of reason and the frenzy, both psychological and physical. There are also cases of a natural hostility as Dio Chrysostom expresses it (not particularly well, I think, since he sees the war between men and beasts not as the expression but as the explanation of their hostility): τὰ μὲν οὖν θηρία διὰ τοῦτο μάλιστα οἱ ἄνθρωποι μισοῦμεν, ὅτι πόλεμος ἡμῖν ἀδιάλλακτος πρὸς ταῦτά ἐστιν αἰεὶ. πολλοὶ δὲ καὶ τινες ἡμῶν καὶ τοῖς ἀνθρώποις ὡς θηρίοις χρώμενοι χαίρουσι τῇ πρὸς τὸ ὁμόφυλον γιγνομένη μάχῃ (*Or.* 38.17). The sources I have given above show this hostility mostly — not exclusively though — in similes of hunting, where men cause beasts to endure pain or suffer confinement (cf. Nonn. *D.* 29.186-187). Similarly, in Virgil, Camilla is being ironic to her opponent Ornytus, who has been referred to as a *venator* (*Aen.* 11.678), and she attributes to him the thought that fighting against herself and her comrades would be as easy as hunting beasts:

*Aen.* 11.686           Silvis te, Tyrrhene, feras agitare putasti?  
                           Advenit qui vestra dies muliebribus armis  
                           verba redargueret.

(Perret ed. 1980)

We must make clear, then, that Quintus innovates not in thinking of armies as beasts, but, so far as we can tell, in introducing this thought to Greek epic, and to Greek poetry as a whole.

I have shown that Quintus differs from Homer in that he applies beast-similes to the mass, but it is useful to make clear that this difference is not an isolated thing. As a whole, the two poets treat the mass of the armies differently. No doubt, their personalities must have influenced both the way they feel for their characters and the way they receive the literary tradition. Tradition plays again an important role here, I think. As West (1997, 211) writes, "There was probably never anything in the oriental traditions resembling Homer's extensive battle scenes." Quintus, unlike Homer, had prior literary examples of large-scale wars and expeditions where large groups of people featured, and consequently he is more likely to give them a role of importance in his work. Another thing that Quintus inherited in tradition was the undermining of heroism as seen in Homer; the whole idea of the epic inversion as seen, for example, in Apollonius and in Theocritus. In addition, it was the attitude daring to make the unknown Hecale the main character in a work about Theseus. This attitude automatically implied that the unknown are not necessarily insignificant.

To see more poets as examples: Triphiodorus, who shares a large part of tradition with Quintus, applies to masses of people as many similes (Greeks: 189-199, 534-538, 545; Trojans: 248-249, 352-355, 590, 675; Trojan women: 550) as to individuals (154-156, 222-226, 360-364, 369-372, 514-519, 559, 615-617). In



fact, if we take into consideration only characters who are directly engaged in the war-making and so overlook the similes about Cassandra (360-364, 369-372) and Helen (514-519), then it appears that Triphiodorus grants his groups almost twice as many similes as the individuals. However, I think that in a poem which narrates the very end of the Ilion rather than the actual warfare, such a distinction is not particularly helpful. What is important is that, as far as his similes are demonstrative, Triphiodorus gives a remarkable position to groups of people.

Ioannis Tzetzes, now, who writes with Quintus in mind, does write nearly thrice as many similes for individuals or pairs of characters — 33, 73 (Penthesileia's *φάσγανον*), 104-107 (the simile concentrates on Penthesileia but the Achaeans are also referred to), 145, 307 (Memnon's *ψυχή* leaves him), 320-327, 329, 371, 398-399, 548, (712 which is rather a comparison than a literary simile) — as for groups (217, 269-275, 567-568). Yet the former group of similes hardly surpasses the latter in total number of verses.

Let us now return to the difference between Quintus and Homer. First, a general look into the similes that each of the two poets applies to armies reveals that while there are a few more than sixty similes of this sort in the *Iliad*, there are nearly ninety in the *Posthomerica*. Furthermore, this discrepancy is not echoed in the similes applied to individual warriors, the number of which is high in both poems. The gap gains substance if we approach some important sub-categories of the similes applied to the rank and file. So, in particular the similes that describe a clash between Greeks and Trojans are the same number in both the *Iliad* and the *Posthomerica*<sup>47</sup>. Yet quantity is not always a safe index. It appears that in the *Iliad* these general clashes extend from one to six lines, and only three similes extend to longer than three verses. In the *Posthomerica*, on the other hand, the clashes of armies extend from one to eight verses, with five of them extending to longer than three lines. Quintus, then, reveals his interest in masses by extending the similes of clashing armies. A further way of showing this interest is by concentrating on emotions: he considerably increases the number of similes that describe armies in fear or retreat, creating nearly four times as many similes of this sort as Homer did. Mentioning them by way of a catalogue but not discussing them, Coffey (p. 132) refers to very few Homeric similes of mass emotion, the majority of which, however, are very short comparisons of men to deer and express just fear (*Il.* 4.243, 13.102, 21.29, 22.1) or refer to crying, as *Il.* 2.289-290. But the interest of Quintus in portraying emotions of the mass goes further than the description of their fear. So, he regards the joy felt by armies as worth evoking a simile (*Posth.* 1.63-69, 2.103-105, 6.125-127, 7.455-460, 14.63-66,

<sup>47</sup> *Il.* 4.452-455, 471; 11.67-69, 72; 13.334-336; 14.394-399; 16.765-769; 18.1. *Posth.* 1.222; 2.217-218, 221-224; 6.341-347; 8.59-66, 69-73; 10.66-71; 11.383.



14.89-91). Homer, by contrast, does not have a single example of such a simile. Of his individuals, it is only the joyful Menelaus who is accorded two similes (*Il.* 3.23-26, 23.598-599). Homer writes of the Greeks (*Il.* 9.4-7) and Nestor (*Il.* 14.16-19) as being in a dilemma, but these similes describe the wavering of thought, not an emotion. It is only indirectly that we discern — in fact we only suppose — the Trojans' joy when Hector and Paris enter the battle-field in *Iliad* 7. Homer there emphasises not the Trojans' joy but the satisfying of their wish: ὥς δὲ θεὸς ναύτησιν ἐελδομένοισιν ἔδωκεν / οὔρον, [...] ὥς ἄρα τὸ Τρώεσσιν ἐελδομένοισι φανήτην (*Il.* 7.4f.). We also discern emotion in the picture of the burning city (*Il.* 21.522-524) which reflects the destruction that Achilles causes. In fact, the narrative that evokes the simile is far from emotionally charged, and we can feel the distress of the Trojans only thanks to the shift that the simile makes (524) and which is revealed in the apodosis: ὥς Ἀχιλεὺς Τρώεσσι πόνον καὶ κήδε' ἔθηκεν (525)<sup>48</sup>. P. Shorey (p. 250) locates Homeric emotional expression elsewhere than in similes: "Neither Homer nor his personages magnify and analyze feeling as the heroes of modern realism and romance do. But quite apart from the express similes of feeling a study of some Homeric effects of emphasis, epithet, contrast, and the use of the particles would reveal him capable of expressing delicacies of sentiment which often escape the observation of the very critics who harp on his limitations."

Another dark side of human experience, the laments by armies, is also granted similes by Quintus in *Posth.* 3.413-416, 3.508-511, 5.493-496 (cf. 1.633-639, which is mainly a simile of retreat). We never read such a simile in the *Iliad*, where similes describing warriors lamenting are altogether scarce, with the exception of Achilles — and not a group of warriors, as in the *Posthomerica* — lamenting for Patroclus at *Il.* 18.318-322 and 23.222-223.

Most importantly, Quintus writes more than twenty similes in order to linger effectively on the death of masses. These are pictures that either catch the moment when the warriors fall or depict them as having already fallen<sup>49</sup>. Some parallel examples occur in epic later than Quintus. In the *Posthomerica* of Tzetzes (vv. 104-107) there is a simile that describes life overtaken by death as water turning into frost. The narrative that precedes and follows the simile is:

103                                    τίς δ' ἄρα γλῶσσ' ἐρέησιν, ὅσοι τότε πέσσον Ἀχαιῶν;

108                                    ὥς τότε Πενθεσίλεια

<sup>48</sup> See, though, Shorey, pp. 249-250.

<sup>49</sup> *Posth.* 1.345, 479-480, 536-537; 2.230-232; 7.115-120; 8.89-91, 130-132; 9.162-166, 198-201; 10.248-250; 11.122-125, 156-158; 13.133-140, 488-492. Of men already fallen: *Posth.* 2.533-534, 536-537; 3.276, 375-378; 8.230-231; 11.308-313; 13.127-129.

Nonnus employs a metaphor when he presents Earth lamenting the warriors fallen at the hands of Aiakos (cf. *D.* 22.337f.):

Though "the *Iliad* is a poem of death"<sup>50</sup>, Homer does not have a single example of such a simile for masses but only deaths in the background, expressed indirectly. I have already mentioned the absence of leaf-similes for falling or fallen warriors. In two fire-similes that describe Agamemnon (*Il.* 11.155-157) and Achilles (*Il.* 20.490-492) falling masses can be seen. The first simile shifts the focus from Agamemnon to his victims: ὥς δ' ὅτε πῦρ (*Il.* 11.155), ὥς ἄρ' ὑπ' Ἀτρεΐδῃ Ἀγαμέμνονι πίπτε κάρηνα / Τρώων φευγόντων (11.158-159), whereas the second simile clearly highlights Achilles: ὥς ὃ γε πάντῃ θῦνε (*Il.* 20.493). There are also the following indirect references to groups of falling warriors: *Il.* 11.324-325 gives the picture of Odysseus and Diomedes dashing against the Trojans as boars against hounds: ὥς ὄλεκον Τρώας παλινορμένω (*Il.* 11.326). A few verses later, in a river-simile which is clearly dedicated to Aias — as both its first verse and the apodosis show: ὥς δ' ὁπότε πλήθων ποταμὸς πεδίονδε κάτεισι (*Il.* 11.492), ὥς ἔφεπε κλονέων πεδίον τότε φαίδιμος Αἴας (11.496) — we can see the Trojans as withered oak-trees and pines, or even as mud and rubbish carried away by the flooded river (11.494-495). Finally, in his speech to Hector, Sarpedon is afraid that the Trojans will end up as prey in the hands of the Greeks: ἔλωρ καὶ κύρμα (*Il.* 5.488).

In contrast to Homer's silence about groups of people falling dead, Apollonius describes the Giants lying dead as cut trees (*Arg.* 1.1003-1005) and the Earthborn falling dead as fallen trees (*Arg.* 3.1375-1376)<sup>51</sup>. When discussing these similes, C. S. Broeniman notes that "to compare fallen warriors to felled trees is purely Homeric and not at all out of the ordinary" (p. 142; cf. p. 145). In fact, it is out of the ordinary, since Apollonius' simile refers to more than one person or a pair of known individuals. Broeniman (142 n. 329) refers to *Il.* 16.765-769. True, in a simile that primarily refers to Patroclus and Hector, the fighting Trojans and Greeks are described as trees, but this is a simile of fighting, not of death. It is very much like Aristotle's account: καὶ εἰς Βοιωτούς, ὅτι ὅμοιοι τοῖς πρίνοις· τούς τε γὰρ πρίνους ὑφ' αὐτῶν κατακόπτεσθαι, καὶ τοὺς Βοιωτούς πρὸς ἀλλήλους μαχομένους (*Rhet.* 1407a4-6, Dufour and Wartelle

<sup>50</sup> Griffin 1976, 186; 1980, 143.

<sup>51</sup> See Hunter 1989, on *Arg.* 3.1374-6.



edd. 1973). Broeniman (pp. 148f.) refers to this Aristotelian passage only in the discussion of the tree-simile that describes Medea and Jason in *Arg.* 3.967-971.

A look into a picture that is common in the narrative of both Homer and Quintus, that is horses treading on corpses, will reveal how differently each poet treats his material. Homer embodies the horses in a succession of similes about Achilles. Like the other two similes of this succession (490-492: Achilles as fire, 493: as a daemon), the simile about the horses again stresses the force of Achilles. Both the simile and the apodosis make the pre-eminence of the hero clear by having Achilles as the agent of the action (495: ὥς δ' ὅτε τις; 498: ὑπ' Ἀχιλλῆος) to precede the animals (495: βόας; 498: ἵπποι). The simile runs thus:

*Il.* 20.495                    ὥς δ' ὅτε τις ζεύξῃ βόας ἄρσενας εὐρυμετώπους  
                                   τριβέμεναι κρῖ λευκὸν ἐκτιμένῃ ἐν ἄλῳῃ,  
                                   ρίμφα τε λέπτ' ἐγένοντο βοῶν ὑπὸ πόσσ' ἐριμύκων,  
                                   ὥς ὑπ' Ἀχιλλῆος μεγαθύμου μώνυχες ἵπποι  
                                   στεῖβον ὁμοῦ νέκυάς τε καὶ ἀσπίδας·

Homer uses the corpses of the mass in order to shed light on their slaughterer. So Virgil in *Aen.* 12.324-340 places emphasis on Turnus and not on the dead mass of warriors. As B. Tilly (on *Aen.* 12.326) interprets, "Now he will be able to show his fighting powers, not in contest with a man superior to him, but towering above his enemies and as he rides furiously among them, dealing death as he goes." Whereas Quintus sings of the masses themselves, Homer makes pathos apparent when he invites the reader to feel sympathy for the dying individual. Bowra has adequately expressed Homer's lack of concentration on the masses: (1952, 53) "A [...] characteristic of heroic narrative is that on the whole it concentrates on the happy few and neglects the others. In the crowded battle-scenes of the *Iliad* very little is said about the rank and the file. They are present, and their mass-action in advance or retreat is sketched in a few words or illuminated by an apt simile, but they take no part of importance, and their personal destinies are not thought interesting."; and elsewhere (1952, 58) "When a fight is conducted not by two antagonists but by a number of heroes, [...] the drama of battle is more varied and tends to be more confused. [...] For Homer, with his selective taste and his interest in individual achievement, such scenes are of no interest, but other poets enjoy them without abating their aristocratic exclusiveness."<sup>52</sup>

When Quintus thinks of and composes the same picture, he again includes it in a succession of images:

*Posth.* 2.532                    κεκάλυπτο δὲ γαῖα νέκυσιν,  
                                   οὐρανὸς ὥς νεφέεσσιν ἐς Αἰγοκερῆα κιόντος

<sup>52</sup> See also Griffin 1980, 103-143; 1976, 186.

ἡελίου, ὅτε πόντον ὑποτρομέει μέγα ναύτης.  
 τοὺς <δ> ἵπποι χρεμέθοντες ἐπεσσυμένοις ἅμα λαοῖς  
 τεθναότας στεΐβεσκον, ἅτ' ἄσπετα φύλλα κατ' ἄλσος  
 χείματος ἀρχομένου μετὰ τηλεθόωσαν ὀπώρην.

Nevertheless, his succession is not dedicated to a great hero as in Homer, but to numerous corpses of warriors. In addition, Quintus' simile indelibly gives the detail that the corpses are being stepped on; the very striking pronoun τοὺς (v. 2.535) at the very first position of the simile is eloquent. This example shows that Quintus gives a more global, more humane picture of the mass. His own concept of pathos is different: though he can be exceptionally capable of effective descriptions of individuals falling on the battle-field, he does not confine himself to their unparalleled pathos. He presents this war and the fall of Troy as a general destruction in which the role of groups is to be treated: what they offer, what they feel, what they suffer.

No doubt, compared to Homer, Quintus gives a better position to the anonymous host and his view is pellucidly tender and touching. To recapitulate in a few words: where Quintus sees persons at war, Homer sees a mass of warriors. This recapitulation brings to an end the parenthetical discussion I have raised on how differently Quintus and Homer think of groups of people in general. That discussion above rose from the fact that beast-similes for groups do not exist in Homer.

To sum up the meaning of the “beast” in the *Posthomerica*: Quintus in his similes or metaphors of the beast for individual characters adopts elements that Homer and Apollonius gave to their “beast”, such as its force and its psychological isolation. On the other hand he has a completely different view of groups of warriors thought of as beasts. Lacking psychology, these similes express heroic power and earthly force. With them Quintus expands the Homeric notion of the “beast” and at the same time weakens it by breaking the most expressive link between a “beast” and one person who suffers a psychological and physical isolation — an especially dramatic one when he is in a crowd of people.



## CONCLUSION

The primary aim of this work was to divulge Quintus' creativity in his technique of synthesising and arranging animal-similes. I have discussed: (a) their relationship to the literary tradition that Quintus inherited, and (b) their function in the *Posthomerica* itself.

Quintus proves to be an efficient and critical reader of tradition. His allusions to images from Homer or tragedy are conscious and often structured in a sophisticated and meaningful way. These allusions benefit the *Posthomerica* by placing it in a broad inter-textual context and by making it a more demanding and rewarding reading to those who discern them. Quintus' creativity in the way he treats traditional themes can also be seen in the original vocabulary he is inventing in order to describe known concepts.

At a textual level, the main characteristic of the animal-similes is their arrangement in evident patterns. Language, especially repeated vocabulary, can be a means of associating similes; however what really makes the simile-sequences coherent is not so much the language as the themes and their progression towards an ascending or descending climax. Such a climax corresponds to a character's respective triumph or doom. Given the strong relationship between similes and narrative, the function of the simile-patterns is not meant to be and cannot be merely internal. In other words, the advancing movement of a theme from one simile to another cannot apply to similes only, independently of the broader narrative context. As a result, the coherence of the simile-patterns definitely corroborates the coherence of the poem as a whole.

In addition, the individual sequences become vehicles of the overall tonality of the poem. We should keep in mind that Quintus writes of a topic which has been treated many times before. Hence he does not pretend he narrates something new, while on the other hand he has to do something intelligent with that well-known traditional matter. His own account, then, goes beyond a mere description of past events. It harbours his view of human affairs; a view which is rather dark. The *Posthomerica* almost opens (1.5-7) with an animal-simile of fear and confinement. It is precisely with a scene within the walls of Troy that the narrative starts but Quintus' viewpoint is different from Homer's. We, the readers, enter the battlefield with the Trojans and Penthesileia, not with the Greeks, while Quintus does everything to undermine the Trojans' hopeful belief in the promising allies. This approach heavily influences the role of his animal-similes, which express a particular interest in the wronged and suffering Trojans. In the instances of their individual falls he very often envisages the fall of their city, Troy.

This subordination of dispersed simile-patterns to the one key theme of the *Posthomerica*, the fall of Troy, makes the characterisation expressed in them quite peculiar. So, rather than describing a person's traits or faculties such as bravery, optimism or persistence, Quintus' animal-similes show the overwhelming power of circumstances over personalities and intentions. Animal-similes in the *Posthomerica*, then, portray men's physical and intellectual power as obeying the rules of the war. According to these rules even the pre-eminent are fragile and are subject to doom like their victims.

A work divided into προσωποπαγεῖς λόγοι, Books that are concerned with individuals, needs a very skilful poet in order to achieve a balance between the importance of the person and that of the group. Quintus proves to be this sort of poet. Apparently influenced by Hellenistic attitudes he does not focus on individuals exclusively. He does not actually offer some type of anti-hero, but he has a broad scope and expresses an intense interest in characters who are away from the battlefield as well as in groups of warriors. For example, he presents groups of people as beasts. He thus introduces to epic poetry a comparison that occurs in post-Homeric tradition and admittedly broadens (perhaps weakens, too) the significance that the word had in epic. If on the one hand he thinks of groups as beasts, on the other hand he thinks of an individual as an animal that traditionally describes groups, the wolf. He also exhibits a strict exclusivity in having similes of leopards and lionesses (designated with the female form of the word, not hidden under the masculine gender as in Homer) only for female characters.

Quintus' concern with the narrative referents of his similes has dictated the arrangement of my material in the present chapters. So, the first chapter discussed animal-similes that refer to male characters and showed the refined way in which Quintus undermines the triumph of the predators. In the second chapter the number of female referents increases as we move from one animal-group to another and so the chapter closed with groups of similes that refer to women exclusively. If through the similes of the first chapter Quintus impairs the victorious heroes, in those of the second chapter he has all the latitude to create touching psychological pictures and to concentrate on the suffering characters. The final chapter dealt with the animal proper, what I regard to be the master simile of wild fauna in Greek epic since Homer: the beast-simile. This is a strong psychological image that depicts the individual not as having valour or strength but rather as an obscure power that is beyond human grasp.



APPENDIX

Tables of animal-similes in the *Posthomerica*

Wild animals	threatening	threatened or harmed	neither
<i>mammals</i>			
lion (= λέων, ὁ)	<b>11:</b> 1.277; 1.524-527; 2.248-250; 3.267-268; 3.497; 4.337; 5.406-407; 6.132; 6.532-536; 9.253; 11.163	<b>5:</b> 2.330-334; 3.142-146; 6.396-398; 7.464-471; 7.486-492	
lioness (= λέαινα, ἡ)	<b>2:</b> 1.315-317; 3.202-203	<b>1:</b> 12.530-533	
lion's whelp (= σκύμνος, ὁ)		<b>1:</b> 7.715-720	
beast (= θήρ, ὁ)	<b>9:</b> 1.207-208; 1.222; 1.539; 3.32; 4.220-223; 8.175-180; 11.300; 11.476; 13.156-157	<b>2:</b> 5.371-378; 9.365-369	
leopard (= πόρδαλις, ἡ)	<b>2:</b> 1.540-544; 3.201-202	<b>1:</b> 12.580-583	
wild goat (= ἄγριος αἶξ, ἡ)		<b>1:</b> 11.483-484	
bear (= ἄρκτος, ἡ)		<b>1:</b> 2.282-286	
swine (= σῦς, ὁ)	<b>1:</b> 6.532-536	<b>3:</b> 2.282-286; 6.396-398; 9.240-244	
boar (= κάπρος, ὁ)			
wolf (= λύκος, ὁ)	<b>1:</b> 13.44-48	<b>1:</b> 7.504-509	
jackal (= θώς, ὁ)		<b>2:</b> 2.298-300; 7.504-509	
hare (= λαγώς, ὁ)		<b>1:</b> 5.435-437	



young deer (= κεμμάς, ή)		<b>1:</b> 1.586-587	
young of the deer (= νεβρός, ό)		<b>1:</b> 3.170-172	
<i>lacuna</i>	<b>1:</b> 13.72-76		
<i>mammals subtotal</i>	27	21	
<i>birds</i>			
crane (= γερανός, ή)		<b>4:</b> 3.590-591; 5.298-299; 11.110-116; 13.104-107	
starling (= ψήρ, ό)	<b>1:</b> 8.387-391	<b>2:</b> 3.359-361; 11.217-218	
jackdaw (= κολοιός, ό)	<b>1:</b> 8.387-391		<b>1:</b> 14.89-91
vulture (= γύψ, ό; αἰγυπιός, ό)		<b>2:</b> 3.353-355; 8.405-406	
dove (= πέλεια, ή)		<b>1:</b> 1.572	
nightingale (= ἀηδών, ή)		<b>1:</b> 12.489-494	
falcon (= ἱέραξ, ό)	<b>1:</b> 4.196		
goose (= χήν, ό)		<b>1:</b> 5.298-299	
swallow (= χελιδών, ή)		<b>1:</b> 7.330-335	
<i>birds subtotal</i>	3	12	1
<i>fish</i>			
(= ἰχθύς, ό)		<b>1:</b> 3.271-272	
<i>fish subtotal</i>		1	
<i>serpents</i>			
snake (= δράκων, ό )		<b>1:</b> 11.74-76	
<i>serpents subtotal</i>		1	
<i>insects</i>			



bee (= μέλισσα, ἡ)		<b>1:</b> 3.221-226	<b>3:</b> 1.440-443; 6.324-326; 11.383
wasp (= σφήξ, ὁ)	<b>3:</b> 8.41-44; 11.146- 149; 13.55-57	<b>1:</b> 10.114-116	
locust (= ἀκρίς, ἡ)	<b>1:</b> 2.197-199		
fly (= μυῖα, ἡ)		<b>1:</b> 8.331-334	<b>1:</b> 3.264
<i>insects subtotal</i>	<b>4</b>	<b>3</b>	<b>5</b>
<i>Wild animals total</i>	<b>34</b>	<b>38</b>	<b>5</b>

Wild animals in the Posthomerica.

Note: very often, animals that meet resistance, threat or attack can still be very threatening.



Domestic animals			
	threatening	threatened or harmed	neither
<b>mammals</b>			
dog (= κύων, ὁ)	3: 6.611-612; 8.268-270; 8.363-364	3: 7.516; 10.242- 243; 14.282-287	2: 2.575-579; 5.188
calf (= πόρτις, ἡ)	1: 1.396-400	4: 1.262-264; 8.238; 13.258-263; 14.258-260	2: 6.341-347; 10.441-445
ox (= βοῦς, ὁ)		2: 1.5-7; 11.207- 214	4: 6.107-111; 7.257-259; 8.372- 374; 11.132-133
sheep (= μῆλον, τό; ὄις, ὁ)		3: 3.181-184; 5.493-496; 13.133- 140	4: 1.175-176; 3.369; 6.606; 13.68-69
lamb (= ἀρήν, ὁ)			1: 8.371
swine (= σῦς, ὁ)		4: 3.276; 8.238; 13.127-128; 14.33- 36	
goat (= αἶξ, ἡ)		3: 1.479-480; 7.133-139; 11.396- 398	
bull (= ταῦρος, ὁ)	1: 4.238-245	1: 6.410	
horse (= ἵππος, ὁ)			1: 7.317-324
<i>mammals subtotal</i>	5	20	14
<b>birds</b>			
goose (= χήν, ὁ)			1: 6.125-127
<i>birds subtotal</i>			1
<b>Domestic animals total</b>	5	20	15



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